A PROJECT ON ŚĀLAGRĀMA-KOSHA



Kalpatharu Research Academy Publication

Chief Editor: DAIVAJNA K.N. SOMAYAJI

ŚĀLAGRĀMA-KOSHA

VOLUME ONE



By

S.K. RAMACHANDRA RAO

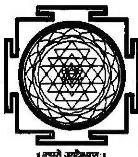
KALPATHARU RESEARCH ACADEMY

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PREFACE

As a sequel to **Pratima-Kosha**, which the Kalpatharu Research Academy, Bangalore, published in six volumes between 1988 and 1992, the Salagrama-Kosha is being brought out, with the first of the two volumes being presented now to the public. The second volume is expected to be published by the end of the year.

The Academy is justifiably proud of its publication-record; there is not a year which passes by without any publication. It is not merely the number, but the quality of the books published by the Academy is acknowledged by scholars and critics to be of high order. The Academy is also happy that its Research and Publications are very well received by the people interested in Indian Culture and tradition, and several friends of the Academy are helping the cause generously.

Salagramas are celebrated as visible symbols of the supreme god Vishnu, and are worshipped all over the country by devout Hindus. It is therefore rather strange that till now there has been no comprehensive publication on the subject either in English or in any of the Indian languages. Perhaps it was left for the Kalpatharu Research Academy to accomplish this task; and the Academy has taken it up in all earnestness. As in the previous publications, we were fortunate enough to secure the co-operation of Professor S.K. Ramachandra Rao, who has kindly prepared this encyclopaedic work at our request.

The Sạlagrama-Kosha has been planned to be completed in two volumes. The first volume deals with the Salagrama-lore in its entirety, while the second volume will focus attention on other details of formal worship like Bana-Linga (for Siva), Sona-Sila (for Ganesha), and Dhatu-Patra and Yantra (for Devi). It will also include particulars of necessary accessories of worship like Ghanta (Bell), Sankha (Conch), Arati (waving of light), rosaries of Rudraksha and Tulasi, Pedastals (Pitha-Asana).

These publications, as the previous ones, make extensive use of the manuscripts (palm leaf and paper) that are preserved in the Kalpatharu Research Academy library and which are in the personal possession of the author. The publications of the Academy in this sense are original contributions to Indology, being based on material hitherto not available to the public in print.

It may be mentioned in passing that the Academy has a very valuable library of manuscripts in addition to a large collection of printed works in English, Sanskrit, Kannada and Hindi.

The library is made available to scholars and students interested in indological research. An effort is being made to bring out a descriptive catalogue of the hundreds of manuscripts (palm leaf and paper) that the Academy has acquired. There are also plans to edit some of the more important manuscripts and publish them.

The Academy wishes to place on record the help rendered by the Authorities of Government of Karnataka to make this publication possible. And also the Academy expresses its deep gratitude to Poojya Sri. D. Veerendra Heggade, of Sri Manjunatha Swamy Temple, Dharmastala, for his continuous encouragement and support.

The author, a senior and respected scholar of eminence, has spared no pains to make the Kosha comprehensive and informative. The Printers (the Payonidhi Printers) have laboured to bring out the Volume elegantly, neatly and promptly. There are numerous plates and sketches, all provided by the author, and the reproductions have been excellent.

The Academy looks forward to bringing out many more Research Projects and Publications of the same nature, with the co-operation and help from our scholarly team and generous patrons, interested in preserving and promoting values of our Indian Culture.

Bangalore
20-3-1996
Chandra Ugadi

DAIVAJNA K.N. SOMAYAJI
CHIEF EDITOR AND DIRECTOR
KALPATHARU RESEARCH ACADEMY

INTRODUCTION

Śālagrāmas constitute an important detail of religious life in our Country. The worship of these natural and sacred stones, picked up from the river Gaṇḍakī in Nepāl and India, goes back to a distant past; and there are several Sanskrit texts dealing with the examination, description and identification of these sacred stones. Unfortunately however, these Sanskrit texts are mostly in manuscript form, and the few (not more than four to my knowledge) texts that have appeared in print are far from satisfactory.

While there is a long-standing and wide-spread lore regarding the śālagrāmas, no attempt has been made to document the details of this lore. A work of this sort was a long-felt need. I am grateful to Sri. Daivajna K.N. Somayaji, Director of the Kalpatharu Research Academy for having taken up this Research Project, providing me with an opportunity to prepare this work.

The need for some informative and authoritative literature on the subject has frequently been voiced, especially as many disturbing beliefs have gained ground among the credulous people. For instance, it is widely believed that women should not touch or worship Śālagrāma-Stones. While this is not supported either by ancient texts or by reason, a purāṇic legend has been responsible for this erroneous idea. It is also believed that śūdras must not worship Śālagrāma-Stones, this is an entirely false notion, for even the purāṇic texts and other manuals prescribe specific Śālagrāma-worship for the Śūdras, as for Vaiśyas, Kshattriyas and Brāhmaṇas. Another belief is that the worship of Śālagrāmas must be very elaborate, correct in all details and undertaken in strict purity. The texts, on the other hand, do not indicate any worship ritual meant only for Śālagrāmas, nor do they insist on elaborate worship. They uniformly say that it is sufficient to merely

look at a Śālagrāma, touch it, sip water in which it is bathed, or place leaves of Tulasi on it. Detailed worship of Śālagrāma is of course meritorious, but it is not indispensable or obligatory. The texts also mention that there can be no possible error when Śālagrāma-worship is undertaken; any lapse or defect is immediately or automatically condoned.

Many are such beliefs, mostly originating in ignorance. An attempt has in this Volume been made to present the traditional Śālagrāma lore both with regard to its examination and identification. A section in the celebrated Śrī-tattva-nidhi (of Krishnaraja Wodeyar III Maharajah of Mysore) deals with Salagramas, and I have taken this text as the spring-board. A manuscript copy of *Srī-tattva-nidhi* in Kannaḍa characters is in my possession, and I have reproduced the section on Śālagrāmas from this work. This copy was commissioned by the then Maharajah of Mysore (Krishnarāja Wodeyar III), and is one of the three copies prepared at that time. I have given the text in Devanāgari characters, and have also appended an English translation for each of the verses.

When the preparation of this Volume was completed, and the matter was in the press, I was lucky to meet Allan Aaron Shapiro of Columbia University, through the kind courtesy of my friend Shri. M. Ramachandran. Shapiro (now Krishna Dāsa, residing in Bṛndāvana) had undertaken to translate Anūpa-Simha's *Śālagrāma-Parīkshā* into English. He has travelled extensively in Nepal and Himālayas and visited the spots along the Gaṇḍakī river, where śālagrāmas are available. It was my good fortune to have met this saintly scholar and to have had long talks with him. He also showed me his translation of *Śālagrāma-parīkshā*, along with the text that he had procured in Nepāl.

I found in this text a methodical treatment of the subject-maater. I sougt permission from Shapiro to reproduce the third chapter of the book Śālagrāma-parīkshā (Anūpa-Simha's), which he kindly granted. This chapter is a much better treatment of the subject-matter, and more orderly, than the section of *Śrī-tattva-nidhi*, which I had taken as my basic text. I am grateful to Shapiro for not only bringing this valuable work to my notice but to have allowed me to have a chapter of this work appear as an appendix to my *Śālagrāma-Kosha*. I hope that Shapiro's excellent English translation (with copious annotations) of Anūpa-Simha's work will soon be published.

I have also given as appendices two other Sanskrit manuscripts on Śālagrāma, which were in my own collection. The first of them had many leaves missing, while the second one was brief and haphazard in its treatment. I have acquired three more manuscripts on the subject after the first Volume of *Śālagrāma-Kosha* had been printed already, and I shall include these texts in the second volume.

The texts on worship prescribe that when the aniconic Śālagrāmas are worshipped, the iconographical details (mūrti-lakshaṇa) of the specific forms of Vishṇu must be recalled and visualized. In order to facilitate this, I have included in this volume the paintings and sculptures of the Vishṇu-forms, answering to the varieties of Śālagrāmas. The paintings and sketches were done by artists attached to the court of Krishnarāja Wodeyar III, and the paintings are now in the collection of Karnataka Chitrakalā-Parishat, Bangalore. I am grateful to Shri. M.S. Nanjunda Rao, Secretary of the Chitrakala-Parishat for allowing me to get these paintings photographed and included in this Volume.

I acknowledge the kindness of my young friend Sheshadri of Payonidhi Printers, who photographed the collection of Śālagrāmas in my own household for inclusion in this volume. I appreciate the promptness with which the printing of this work has been executed.

S.K. RAMACHANDRA RAO

CONTENTS

KALPATHARU RESEARCH ACADEMY

INSTITUTION FOR:

* Promotion of Research-oriented studies in Veda, Vedanga, Agama, Jyothisha, Vedanta, Yoga and Ayurveda.
* Study of Sanskrit language in particular and other related languages.
* Propagation of Vedic Phonetics.
* Establishment of Veda Patashalas in Guru-kula system.
* Running of Oriental Libraries (Prachya Granthalaya).
* Collection, Preservation and Publication of Old Manuscripts.



Śvyāmbhū Śālagrāma (Hiranyagarbha)

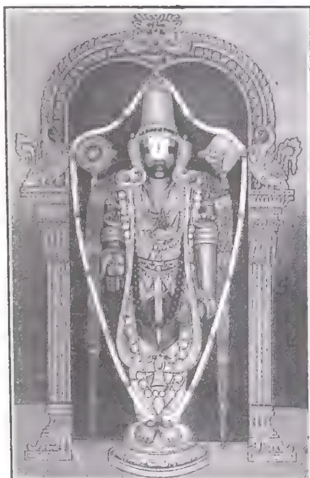
CHAPTER ONE

WHAT ARE ŚĀLAGRĀMAS?

(1)

Among the natural objects held in extraordinary veneration in India, the śālagrāma-stones (black stones in which fossil ammonites are embedded) are the most celebrated universally. The worship of these stones is widespread and dates back to a distant past. They are worshipped in temples, monasteries and households all over the country, as visible and natural emblems of Vishṇu. The sipping of water in

which these stones are bathed is a daily ritual for the pious Hindu belonging to the old and traditional families. The presence of these stones is indispensable while performing daily and occasional ceremonies and festivals of a religious nature. They are also worshipped in quasi-religious functions like house-warming (gṛha-praveśa, vāstu-pūjā), pacificatory rites of different sorts (śānti), marriages and funerary rituals. A śālagrāma is worshipped by householders as well as by ascetics.



An early painting of the hill god of Vengadam showing the garland of Śālagrāma stones

The famous image of Vishṇu in the Himālayan Badri-nāth is said to be carved out of a śālagrāma, as also the image of Kṛshṇa in Uḍupi (in Karnāṭaka). During the image-changing ceremony (nava-kalevara) in Puri-Jagannāth, the śālagrāma-stone is the essence (padāratha) that is concealed within the main wooden icon of Jagannātha. A śālagrama-stone officiates as the snapana-mūrti (icon for bathing) in the shrine of Nātha-dvāra.

Like the worship of Śiva in the form of a linga, the worship of Vishṇu in the shape of a Śālagrāma is aniconic in character. However, the linga may be a natural object like the white quartz (known as bāṇa-liṅga) found in the river Narmadā, or carved in stone by man. Natural stone forms of Liṅga are called 'svayambhū' liṅgas, while those made by man are `mānusha'. There is also the practice of making temporary lingas out of clay (mṛt), cow-dung (go-maya), flowers (pushpa) or grain-flowers (pishṭa), which are dispensed with when the ritual of worship is completed. The stone-liṅgas are usually found only in temples, and white quartz or crystal emblem represents Śiva in household worship.

But Śālagrāmas are always only those which are naturally found in the river Gaṇḍakī; they are never made by man. And Vishṇu has iconic images (like the incarnations, emanatory and sportive forms; Rāma, Kṛshṇa, Narasimha, Vārāha, Keśava, Vāsudeva, Hayagrīva, Veṅkaṭeśa, Raṅganātha and so on), made by human sculptors.

There is an inscription of about the second century B.C. which mentions a shrine for the twin gods Vāsudeva and Samkarshaṇa in the form of śālagrāma stones (Ghosuṇḍi - Nāgarī near Mewār in Rajasthān, *Epigraphia Indica*, Vol. 22, p. 204); the Gājāyana King Sarva-tāta of Parāśara-gotra caused the enclosing wall round the stone-shrine (pūjā-śilā-prākāra), which was called 'Nārāyaṇa–vāṭikā'.

कारितोयं राज्ञा भागवतेन गाजायनेन
पाराशरीपुत्रेणस
र्वतातेन अश्वमेधयाजिना भगव(द्)भ्यां
संकर्षणवासुदेवाभ्यां
अनिहताभ्यां सर्वेश्वराभ्यां पूजाशिलाप्राकारो
नारायणवाटिका...।

Another inscription dated 404 A.D. (Mandasor rock inscription of Mahārāja Nara-varman, probably a feudaroty of the Gupta monarchs) begins with an invocation which strongly suggests the adoration of Vishṇu in the Śālagrāma stones ('vāsudevam jagad-vāsam apremeyam agam vibhum'):

सहस्रशिरसे तस्मै पुरुषायामितात्मने।
चतुःसमुद्रपर्यङ्कतोयनिद्रालवे नमः॥

Although the one-line brāhmī inscription of the first century B.C. (Burhikhar, Bilāspur in Madhya-pradesh) on a sculptured representation of a deity (chaturbhujī bhagawān) suggests that Vishṇu was worshipped also in his iconic form, it was more usual for Vishṇu to be worshipped in his aniconic śālagrāma form. Even this sculptured represetation may indeed be that of Vishṇu's attendant deity (judging by the añjali-mudrā in its normal hands, although the two extra hands carry discus and mace).

The well-known Morā inscription of about the same period (near Mathura, *Epigraphica Indica*, Vo. 24, 194 ff.) mentions 'five worshipful heroes' of the Vṛshṇi dynasty in their five luminous stone-forms (viz. śālagrāmas, 'bhagavātām, vṛshṇīnām pañcha-vīrāṇām pratimāh... archādeśām śailam pañcha-jvalata

iva'). The five 'heroes' are obviously the five vyūha-forms of Vishṇu: Vāsudeva, Samkarshaṇa, Pradyumna, Aniruddha and Śāmba (son of Pradyumna). They had their iconic forms (pratimā) as well as the aniconic stones (śailam).

It is interesting that the great Śamkara (632-664 A.D.) mentions in his *Vedānta-sūtra-bhāshya* the worship of no god other than that of Vishṇu, and that too in his Śālagrāma aspect (1,2,7 'yathā śālagrāme harih'; 1,2,14 'śālagrāma iva vishṇoh'; 1,3,14 'yathā śālagrāme vishṇuh sannihitah, tadvat'), and not in iconic forms. There is a wide-spread belief that the aniconic śālagrāma must necessarily accompany the iconic representations; and the worship offered to the śālagrāma takes precedence in the worship offered at home or in temples. It is a fact that in the Vishṇu shrines, śālagrāmas are invariably placed in close contact with the 'mūla-mūrti', while worship is offered. Even in the celebrated temple of Veṅgaḍaṃ (Tirupati-Tirumalai), the group of śālagrāmas always kept at the feet of the main deity in the sanctum partakes of the principal worship daily; administering a ceremonial bath to the śālagrāmas is an important detail.

The concept of `vibhūti' of godhead is an important one in the philosophy of worship. The expression `vibhūti', which is as old as *Ṛgveda* (1, 8, 9 `evāhite vibhūtayah indram āvate', and 6, 21, 1 `ravir vibhūtir īyate vachasā') is used in the sense of might or power, as well as in the manifestations of that might or power. We have a long list of the manifestations of Godhead in the tenth chapter of *Bhagavad-gītā.* Sāyaṇa explains that vibhūti means special powers (aiśvarya-viśeshāh', *Ṛgveda,* 1, 8, 9) which are the cause of all the variety, expanse and glory of the world (*Ṛgveda,* 6, 21, 1 `vibhūtir jagato vibhava-hetuh'). The word has in it the implied sense of spread, abundance or profundity. There is also an element of mystery in it.

This mysterious divine power manifests itself in several forms. The fullest and most direct manifestation of Vishṇu is said to be in his inseparable consort, Lakshmī. This is like the presence of Śiva in Śakti. The manifestation here is `nīta-vibhūti' (direct). The abiding presence and power of God in the soul of every one (jīvāntargata-bimba) is innate and continuous manifestation (naija-vibhūti). The manifestation of Divine

power in icons which are properly installed and worshipped (pratimā), in the milch-cow (go), in the tulasī plant (three months after germination) or in the aśvattha-tree (after it is ceremonially wedded) is described as `āhita-vibhūti' (projected, placed or effected). And the manifestation of divine might in the śālagrāma-stones and in the consecrated fire (samskṛtāgni) is `sahaja-vibhūti' (natural, original, congenital).

The theistic vibhūti-ideology is accepted also in the Vedānta framework. Śamkara for instance speaks of vibhūtis as manifestations of the one Brahman in diverse ways so as to facilitate the devotees to approach and understand the ultimately real. There is multiplicity of divine appearances, despite absolute unity in Brahman (*Vedānta-sūtra-bhāshya,* 3.2, 23 'ekam api brahma vibhūti-bhedair anekadhā



Śālagrāmas worshipped in the sanctum of the Tirumala Tirupati Temple

upāsyata iti sthitih', cf. Also 2,4,10; 3,3,23; 1,4,4 and 3,3,43).

Vibhūti also signifies pervasion, penetration and comprehension of the supreme reality. We read in *Kaurma:*

परात्परतरं तत्त्वं परं ब्रह्मैकमव्ययम्।
नित्यानन्दं स्वयं ज्योतिरद्वयं तमसः परम्।
ऐश्वर्यं तस्य यन्नित्यं विभूतिरिति गीयते।।

Whatever is the vibhūti of the one godhead is to be regarded as identical with the godhead, and not as a part thereof or as a mere representation of some principle referring to the godhead. It is no doubt a manifestation (āvir-bhūti), but it is manifestation in entirety.

Śālagrāmas as vibhūtis become worthy of worship. In fact, as objects of worship they are preferred to the man-made iconic representations. The latter suffer from certain disadvantages, like being carved into a shape by sculptors who may not be clean in body or pure in mind, being subjected to violence while carving, and being pushed around and placed on unclean ground. An icon fit for worship must invariably be cleansed of these disadvantages (śodhana) and properly consecrated (pratishṭhā). Otherwise, the power of Godhead will not be drawn into it. Śālāgrāmas, on the other hand, do not require these preliminary rituals of purification and consecration. They naturally contain the vibhūti of the Godhead, and may be worshipped straight a way.

In the worship of Śālagrāma, no initiation is required; there is no special hymnology or specific procedure of worship, nor any need for a qualified priest or master of ceremonies. Worshipped anyhow, it will bestowal the benefits; and there is no error of any kind:

न मन्त्रो न च पूजा च न विधिर्न च भावना।
शालग्रामशिला यत्र तत्र दोषो न विद्यते।।

येषां नास्ति गुरुर्मन्त्रो न च दीक्षाविधिक्रमः।
तेषामपि परं नास्ति शालग्रामशिलार्चनम्।।

If, however, it is formally worshipped with all the details scrupulously observed, the benefits procured are boundless.

गन्धमाल्याद्यैर्नैवेद्यैः पुष्पधूपानुलेपनैः।
अर्चयेन्मानवो यस्तु कलौ भक्तिपरायणः।
सर्वपापविनिर्मुक्तो विष्णुलोके वसेच्चिरम्।।

The worship rituals of an icon in the household necessarily begin with

'the formal infusion of vital force' into the icon (technically known as `prāṇa-pratishṭhā'), and making the power incline favourably towards the worshipper (`sammukhī-karaṇa'). Unless these preliminary rituals are gone through, rest of the worship is in vain. The presence of `vibhūti' in the icon is a necessary prerequisite for worship; and this has to be priorly and formally accomplished.

However, these rites are unnecessary in the case of Śālagrāmas, for the `vibhūti' is always present in them. Invoking of life into them is thus a meaningless procedure. An icon in a temple, duly consecrated, is also like a Śālagrāma: it does not, need formal infusion of life into it or invoking its attention by a formal ritual. These aspects of the worship ritual are taken care of by the procedure of consecration itself.

The pentad form of domestic worship, known as pañchāyatana-



Salagramas worshipped in the Varahasvami temple at Tirumala-tirupati
(with the bronze utsava-icons)

pūjā, is the popular usage in country since about the eighth century A.D., it involves worship of five major deities (Vishṇu, Śiva, Devī, Sūrya and Gaṇeśa) on a common platform. The deities are more usually represented by characteristic emblems: śālagrāma for Vishṇu, bāṇa-liṅga (white quartz picked from the Narmadā river) for Śiva, metallic ore (dhātupatra or yantra) for Devī, crystal (sphaṭika) for Sūrya and red-stone (śoṇa-śilā) for Gaṇeśa. The five deities of the group are arranged according to the sectarian preference. The Vaishṇavas place śālagrāma in the centre and the other four deity-emblems in the four corners; the Śaivas place the bāṇa-liṅga in the centre, and the other objects in the corners; and so on. Given below is the tabular account of the five arrangements according to sects, as is usually done:

Sect	Centre	deities in the Corners				
		Vishṇu	Śiva	Devī	Sūrya	Gaṇa-pati
1. Vaishṇavas	śālagrāma	-	NE	NW	SW	SE
2. Śaivas	bāṇa-linga	NW	-	NE	SE	SW
3. Śāktas	dhātu-patra or yantra	NE	SE	-	NW	SW
4. Sauras	sphaṭika	SW	NE	NW	-	SE
5. Gāṇapatyas	śoṇa-sila (prastara khaṇḍa)	NE	SE	NW	SW	-

The five sacred objects are placed on a metallic plate, on which the tulasī leaves and the bilva-leaves are also offered, and the worship is conducted to all the five deities. It is usual to offer the sixteen sequences of worship (shoḍaśopachāra), reciting a verse from `Purusha - sūkta' for each sequence. The Śāktas, however, prefer to worship five water-vessels (kalaśas) in which the deities are invoked, instead of the aniconic emblems mentioned above.

Some texts like *Jñāna-mālā* provide different accounts regarding the placement of deities:

ŚIVA-PAÑCHĀYATANA

(१) यदा तु शंकरं मध्ये ऐशान्यां श्रीपतिं यजेत्।
आग्नेय्यां च तथा हंसं नैऋत्यां पार्वतीसुतम्।
वायव्यां च सदा पूज्या भवानी भक्तवत्सला।।

VISHṆU-PAÑCHĀYATANA

(२) यदा तु मध्ये गोविन्दमैशान्यां शंकरं यजेत्।
आग्नेय्यां गणनाथं च नैऋत्यां तपनं तथा।

वायव्यामम्बिकां चैव यजेन्मन्त्री
समाहितः।।

SŪRYA-PAÑCHĀYATANA

(३) सहस्रांशुं यदा मध्ये ऐशान्यां
पार्वतीपतिम्।
आग्नेय्यामेकदन्तं च नैऋत्यामच्युतं यजेत्।
वायव्यां पूजयेद्देवीं भोगमोक्षैकदायिनीम्।।

ŚAKTI-PAÑCHĀYATANA

(४) भवानीं तु यदा मध्ये ऐशान्यां माधवं
यजेत्।
आग्नेय्यां पार्वतीनाथं नैऋत्यां गणनायकम्।
प्रद्योतनं च वायव्यामाचार्यस्तु पूजयेत्।।

GAṆEŚA-PAÑCHĀYATANA

(५) हेरम्बं तु यदा मध्ये ऐशान्यामच्युतं
यजेत्।
आग्नेय्यां पंचवक्त्रं तु नैऋत्यां
जगदम्बिकाम्।
वायव्यां द्युमणिं चैव योजयेन्मन्त्री
ह्यतन्द्रितः।।

Another account:

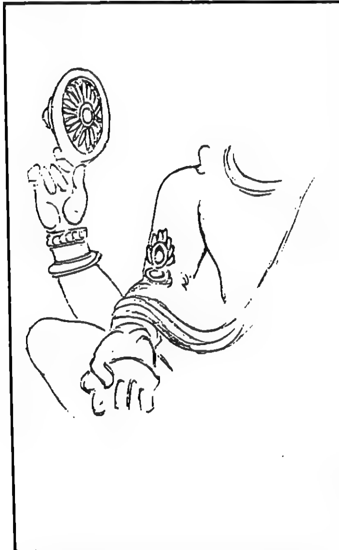
शम्भौ मध्यगते हरीनहरभूदेव्यो हरौ शंकरे-
भास्ये नागसुता रवौ हरगणेशाजाम्बिकाः
स्थापिताः।
देव्यां विष्णुहरौ दन्तरवयो लम्बोदरे जेखरा-
यैनाः शंकरभागतो निगदिता व्यस्तास्तु ते
हानिदाः।।

The five deities in 'pañchopāsanā' are also regarded as symbolizing basic ingredient elements of the universe: Vishṇu-ākāśa, Śiva-earth, Devī-fire, Sūrya-air and Gaṇapati - water. These elements are also constituents of human body, and the personality of an individual is predominantly one of these five elements, although all the elements are necessarily involved. The worship of one of the five deities, according it the central position is indicated for the devotee in whom the corresponding element is prominent. So we read in *Mantra-yoga-samhitā:*

मानवानां प्रकृतयः पञ्चधा परिकीर्तिताः।
यतो निरूप्यते सर्गः पञ्चभूतात्मकैर्बुधैः।।
भिन्ना यद्यपि भूतानां प्रकृतिः प्रकृतेर्वशात्।
तथापि पञ्चतत्त्वानामनुसारेण तत्त्ववित्।।
प्रत्येकतत्त्वप्राचुर्यं विमृश्य विधिपूर्वकम्।
उपासाधिकारस्य पञ्चभेदमवर्णयत्।।

Any of these five deities may be worshipped in the iconic form (pratimā), aniconic emblem (mentioned above), or in an appropriate mystic diagram (maṇḍala); the deity may also be invoked in a pot of water (kalaśa) or on a vacant but consecrated seat (sthaṇḍila). There are also śālagrāmas for the five deities. There is this verse with reference to Vishṇu.

शालग्रामे मणौ यन्त्रे मण्डले प्रतिमासु च।
नित्यं तु श्रीहरेः पूजा केवलेन जलेन तु॥



Chakra in the hand of seated Vishṇu (Chālukyan)

(2)

Śālagrāma-stones are obtained only from the river Gaṇḍakī, which is a Himālayan stream, celebrated since antiquity as Nārāyaṇī, Śālagrāmī, Hiraṇvatī and Hiraṇyavatī. The epic *Mahābhārata* speaks of its sanctity (Bhīshma-parva): it contains in itself the waters of all the holy-rivers (Vana-parvan, 84, 113), and it is the abode of Agni, the fire-god (ibid.). Kṛshṇa, Arjuna and Bhīma are said to have crossed this river on their way from Indra-prastha to Girivrāja (Sabhā-parva, 20, 27). The purāṇas also describe it as a sacred stream in which all the gods and titans abide ('puṇyodakā surāsura-nishevitā'). By merely looking at it, one would eliminate all his mental defilements, by touching it his bodily sins are burnt up, and by sipping its water the verbal demerits are thrown out:

दर्शनात् मानसं पापं
स्पर्शनात्कर्मजं दहेत्।
वाचिकं स्वीयतो यस्य
पानतः पापसञ्चयम्॥

One who comes into contact with this sacred stream will be liberated from the cycle of births and deaths, even if he be a sinner:

एनां नदीं ये पुण्योदां
स्पृशन्ति सुतरङ्गिणीम्।
ते गर्भभाजो नैव स्यु-
रपि पापकृतो नराः॥

For the very stones found in this river, marked with discus, are verily the glorious gods themselves:

तस्यां भवा ये चाश्मनः
चक्रचिह्नैरलंकृताः।
ते साक्षाद् भगवन्तो हि
स्वस्वरूपधराः पराः॥

The śālagrāmas are specifically described as fossil-stones which have taken shape in the Gaṇḍakī-river, and as characterized by the presence of discus-marks, (`gaṇḍakyudbhava-vajra-kīṭa-kṛta-chakra-samāyuktā śilā'). The legend, related at length in the next chapter, tells us that Gaṇḍakī, the lady-devotee, performed penances for long years, and that she got a boon from Vishṇu, which made Vishṇu reside in her womb (in her depths) as her own offspring; the śālagrāma-stones are thus the forms of Vishṇu. The presence of divinity in the śālagrāma is for the welfare of the devotees.

शालग्रामशिलारूपी तव गर्भगतः सदा।
तिष्ठामि तव पुत्रत्वे भक्तानुग्रहकारणात्॥

And for this reason, the river Gaṇḍakī became among all the rivers extraordinarily sacred (`mat-sānnidhyān nadīnām tvam ati-śreshṭhā bhavishyasi'). Being a mystic river, looking at it, touching it, bathing in it and sipping its water will be conducive to eliminate all sins, even the greatest of sins, pertaining to the body, speech and mind.

दर्शनात्स्पर्शनात्स्नानात्पानाच्चैवावगाहनात्।
हरिष्यसि महापापं वाङ्मनःकायसम्भवम्॥

In the ancient texts, the river Gaṇḍakī is located in the south of the Himālayas, ten yojanas distant; and an area in the river is regarded as the holy Chakra-tīrtha.

गण्डक्यां गिरिराजस्य दक्षिणे दशयोजनम्।
विस्तीर्णं यन्मनुं क्षेत्रं पुण्यक्षेत्रं महीतले।
चक्रतीर्थमिति ख्यातं त्रिषु लोकेषु विश्रुतम्॥

It is in this part of the river that Śālagrāmas are found. In *Varāha-purāṇa* (Revā-khaṇḍa), a mountain (called Śālagrāmagiri) is said to be responsible for the śālagrāma stones (`śālagrāmotpādaka - parvata). If this mountain represents Vishṇu, there is said to be another mountain close to it (called Someśvara-giri), which provides sacred stones (called śiva-nābha-śilā') representing Śiva.

The purāṇas also claim that in the Avanti country, there is a mountain called Hari-parvata, at the foot of which is a big pond known as chakra-tīrtha; and that the Śālagrāma-stones are produced here.

गण्डक्याश्चोत्तरे तीरे गिरिराजस्य दक्षिणे।
क्षेत्रं तु विष्णुसान्निध्यात्सर्वक्षेत्रोत्तमोत्तमम्॥१॥

योजनाद्द्वादशमितं बहुतीर्थसमाकुलम्।
तत्र चक्रनदी नाम तीर्थं ब्रह्मविनिर्मितम्॥२॥

तस्योत्तरे महाशृङ्गी मम प्रीतिकरस्तथा।
तच्छायाभिगतास्तत्र पाषाणाश्च खगेश्वर॥३॥

मच्चिह्नैश्चिह्निताश्चैव तरवो धरणीतले।
नराणामंति पक्षीन्द्र किञ्चित्काल निवासिनाम्॥४॥

सर्वास्थिषु भवेच्चक्रं मस्तके स्पष्टमेव च।
एवं क्षेत्रस्य माहात्म्यं मृगपक्ष्यादयस्तथा॥५॥

चक्रनद्युत्तरे तीरे लभन्ते पुण्यमुत्तमम्।
शालग्रामशिलास्तत्र नानामूर्तिसमन्विताः।
पूजनीयाः प्रयत्नेन चतुर्वर्गफलाप्तये॥६॥

हिरण्यवज्रकीटेन निर्मीतं चक्रमुत्तमम्।
मठं पद्मादिभेदेन तच्चानेकविधं स्मृतम्॥७॥

(Gāruḍa-purāṇa)

Śālagrāma is actually the name of the village on the banks of the river Gaṇḍakī, where the holy stones are picked up. The name is derived from the hut (śāla) of the sage Śālaṅkāyana, who beheld the form of Vishṇu in a tree outside his hut (cf. *Vārāha-purāṇa*). This hut was on the banks of the river Gaṇḍakī, and it was in that particular spot that these sacred stones were found in abundance. The stones were therefore called Śālagrāma.

Śāla (or Sāla) also means the hardwood tree known to botonists as Shorea robusta or Valica robusta (Sarja), grown in Nepal (known there as Sukhavā). It is said that the cluster of these trees in the otherwise barren stretch of the Himālayan foothills called Mukti-sthāna, was responsible for the village close to this cluster, being known as Śāla-grāma. On the banks of the river Kāli-gaṇḍakī, the sacred stones were also found in abundance.

गण्डक्याश्चैकदेशे च शालग्रामस्थलं स्मृतम्।
पाषाणं तद्भवं यत्तत् शालग्राममिति स्मृतम्॥

The river Gaṇḍakī is a very ancient river; and the geologists say that it existed even before the formation of the Himālayan ranges. It rises beyond the Himālayan ranges, probably in Tibet, and flows (in the north-south

direction) into Nepāl, which is the southern valley of the Himālayas, and India. The situation of the birth of the river is given as North 27 27 and East 83 56'; it courses in the south-western direction, and joins Gaṅgā in a place called Bhavatyāpur in Bihār. It is an important tributary of the river Gaṅgā. It is called Śālagrāmī in Nepāl, and Sapta-gaṇḍakī or Nārāyaṇī in Uttar-predesh. It was known to the Greek geographers as Kondochetts.

It has abundant water throughout the year, as the rains in the rainy season and melted snow in summer keep it full of water. It courses for about one hundred and ninety miles, making itself useful throughout, especially in Uttar Pradesh and Bihar in India. It rises on a high peak, and flows down in swift torrents. The area inundated by the rivers in this part of the country has four important rivers: Kośi in the East, Gaṇḍakī in the middle, Karṇālī to the west, and Mahākālī in the far-west. Triśūla-gaṅgā is its tributary in India; the river Gaṇḍakī joins Gaṅgā near Patnā (near Sonapur) in Bihar, having coursed through Champāraṇ to Mujafharpur district.

There is a lake at the source of the Kāli-gaṇḍakī (Kṛshṇa-g.), called Dāmodara-kuṇḍa, connected in legend with the sage Śālankāyana, on the Nepal - India border. The lower Gaṇḍakī is well-known as Mukti-nātha-kshetra, also called Śālagrāma-kshetra. The sacred stones are largely found on the banks of Kāli-gaṇḍakī near Tukche, between the two mountains Dhavaḷa-giri and Annapūrṇā. Dāmodara-Kuṇḍa is a Śaivite place of pilgrimage (Someśvara-kshetra): it was a custom for the rulers (Rāṇas) of Nepāl to visit this shrine during Śiva-rātri to receive the śālagrāma-stones specially selected and picked up from the Gaṇḍakī-river.

The spots where śālagrāma-stones are found are within the Nepal territory. Actually there are four spots in the river within Nepālī jurisdiction, where the sacred stones are picked up. Until recent times, the spots were leased out to private enterprisers, and the palace of the Mahārajā reserved the right to appropriate what it considered as the most precious and valuable stones; other stones were given over to the lease-holders. While the texts prohibit the sale of these

stones, they were indeed sold for extraordinarily high amounts, some of the stones costing more than five lakhs of Nepālī Rupees.

Because of the great demand for these sacred stones, and high prices they fetch, there has been a steady practice of making fake śālagrāmas. Many nomadic mendicants (bairāgis) pick up round black pebbles, which are found in many rivers, but which do not contain the chakra-emblems, and make in them imitation holes (vadanas), and tracing artificial chakra-marks in slate stone, they paste them up on these pebbles. This deceit is so skillfully perpetrated that it would be impossible to recognize the fake-śālagrāma straightaway. Over years, however, the daily washing of these pebbles will wear away the tracery, when the deceit is detected.

Thus, an elaborate examination of the śālagrāma stone becomes necessary to ascertain its genuineness. Usually, the stone which is passed off as a śālagrāma is gently struck on all sides by a small hammer, or knocked with one's fingers firmly. If it is a fake stone, the boring of the hole and the tracing of the chakra-marks would have left soft powders within, which will fall out when the stone is struck or knocked.

There are other tests also, like placing the śālagrāma-stone with its equal weight of rice in a plate or in milk in a bowl and leaving it for a night; if it is a genuine śālagrāma, there will be a slight increase in the weight of rice or the quantity of milk. But this test is more often employed to ascertain if the genuine śālagrāma is a lucky one: if there is no increase it is an unlucky one, and if there is a decrease in the quantity of rice, it would be disastrous to have it.

क्षीरे वा तण्डुले वाऽपि शालग्रामं
निवेशयेत्।
दृष्ट्वाऽधिक्यं किञ्चिद्
गृह्णीयाद् बुद्धिमान्नरः॥

(Skānda-purāṇa)



(3)

There are numerous popular beliefs concerning śālagrāma. Śālagrāma alongside tulasī leaves and conch (śamkha), placed in one plate is regarded as most meritorious:

शालग्रामं च तुलसीं शङ्खं चैकत्र एव च।
यो रक्षति महाज्ञानी स भवेत् श्रीहरिप्रियः॥

Any religious observance, gift, consecration, obsequies, and worship should preferably be done in association with a śālagrāma:

व्रतं दानं प्रतिष्ठा च श्राद्धश्च देवपूजनम्।
शालग्रामशिलायाश्चैवाधिष्ठानात् प्रशस्तकम्॥

(*Brahma-vaivarta-purāṇa*, Prakṛti-khaṇḍa, 19)

Regarding the obsequies or the last rites (śrāddha), it is usual to conduct such ceremonies in front of a śālagrāma. For that would ensure the departed spirit reaching Vishṇu's abode directly: and subsequent death ceremonies would become unnecessary:

शालग्रामशिलाग्रे यैः सकृत् श्राद्धं कृतं भवेत्।
वसन्ति पितरस्तेषां विष्णुलोके न संशयः॥

(*Pādma-purāṇa*, uttara-khaṇḍa, 127)

When the dying person is made to sip a little of the water in which the śālagrāma-stone is bathed, he will be freed from all sins, and will reach the heavenly abode of Vishṇu.

शालग्रामशिलातोयं मृत्युकाले च यो लभेत्।
सर्वपापविनिर्मुक्तो विष्णुलोकं स गच्छति॥

And death itself when it occurs in the presence of a śālagrāma-stone will pave the way for Vishṇu's realm, for Vishṇu is present in that stone.

शालग्रामशिला यत्र तत्र सन्निहितो हरिः।
तत्सन्निधौ त्यजेत्प्राणान् विष्णुलोके महीयते॥

(*Purāṇa-samgraha*)

The rites of expiation of sins (prāyaśchitta) become effective more by drinking the water in which these stones are washed than by gifts or fasting or by observances of various kinds.

प्रायश्चित्ते समुत्पन्ने किं दानैः किमुपोषणैः।
चान्द्रायणैः किं हि तादृक् पीत्वा पादोदकं शुचिः॥

In times of solar or lunar eclipse, whatever ritual is undertaken becomes all the more effective when done in front of a sālagrāma-stone so says Hemādri.

सूर्यचन्द्रग्रहे प्राप्ते यत्किञ्चित् क्रियते गृहे।
तीर्थे कोटिगुणं पुण्यं शालग्रामशिलाग्रतः।।

It was a practice in the olden days to ask the witness to hold a śālagrāma in hand while testifying in a court of law; if he uttered a falsehood, he was believed to suffer immensely and long as a punishment:

शालग्रामशिलां धृत्वा मिथ्यावाक्यं वदेत्तु यः।
स याति कूर्मदंष्ट्रं च यावद्वै ब्रह्मणो वयम्।।

(*Brahma-vaivarta-purāṇa*, op. cit.)

And while making a solemn promise or undertaking, holding in hand of a śālagrāma, it was considered binding; if the person went back on his promise, he was sure to be subjected to terrible punishments in hell.

शालग्रामशिलां धृत्वा स्वीकारं यो न
पालयेत्।
स प्रयात्यसिपत्रं च लक्षमन्वन्तरावधि।।

Merely looking at a śālagrāma-stone would wash away the sins of the beholder, even as the mere sight of a lion would make the antelopes run for their lives in the forest:

शालग्रामशिलां दृष्ट्वा यान्ति पापानि
देहिनाम्।
सिंहं दृष्ट्वा यथा यान्ति वने मृगगणा
भयात्।।

Whoever glances at a śālagrāma would be purified of his past demerits; what then would be the benefit of one who is mindful of it, who praises it, meditates on it, worships it, and prostrates before it?

शालग्रामशिलां पश्येत्तस्य पापक्षयो भवेत्।
स्मृता संकीर्तिता ध्याता पूजिता च नमस्कृता।।

Whether one has real devotion or not, if he worships a śālagrāma-stone with prostrations before it, he will surely get emancipated from the cycle of phenomenal existence.

नमस्कृत्वा तु यः कुर्यात् शालग्रामशिलार्चनम्।
भक्त्या वा यदि वाऽभक्त्या स मुक्तिं
समवाप्नुयात्।।

The person who offers a daily service for the śālagrāma stone will be freed from the fear of death, and he will cross over the stream of births and deaths.

यः सेवां कुरुते नित्यं शालग्रामशिलाग्रतः।
वैवस्वताद् भयं तस्य न स्यान्मरणजन्मनी।।

A regular worship of the śālagrāma-stone, bathing it in curds,

ghee, milk or water will cause untold merit.

शालग्रामशिलायां तु सर्वदा वसते हरिः।
प्रत्यक्षमर्चितस्तेन देवदेवो जनार्दनः।।

दध्ना घृतेन पयसा मधुना तीर्थवारिभिः।
यः स्नापयति देवेशं शालग्रामसमुद्भवम्।
तस्य पुण्यं प्रवक्ष्यामि इन्द्रद्युम्न निबोध मे।।

In the śālagrāma-stone abide the three realms, and all the immoveable and moveable aspects of creation; and hence Vishṇu resides in it.

शालग्रामशिलायां तु त्रैलोक्यं सचराचरम्।
सदा वसति तेनात्र विष्णुस्तिष्ठति सर्वदा।।

The gifting of a śālagrāma-stone is also described as most meritorious.

शालग्रामशिलादानं कृतं येन च पार्थिव।
स्वर्गे मर्त्ये च पाताले पूज्यो वै स
पार्थिव।।
(एवं दातुर्यथा फलातिशयस्तथा प्रतिगृहीतु
दोषातिशयोऽपि ज्ञेयः।)

One who with delight in his mind worships a śālagrāma-stone placing it in front of him, will instantly obtain the merit of performing a million sacrifices:

हृष्टेन मनसा येन स्थापिता पूजिता तथा।
यज्ञकोटिसमं पुण्यमाशु तस्मै प्रयच्छति।।

When excellent men worship a śālagrāma-stone, the area of a yojana (three miles) all round that spot, would become as holy as all the sacred places of pilgrimage together in one spot:

शालग्रामशिला यत्र पूज्यते पुरुषोत्तमैः।
तत्र योजनमात्रं तु तीर्थकोटिसमन्वितम्।।

Even the worst criminal who has committed countless sins will instantaneously get purified by sipping water in which a śālagrāma stone has been washed:

अपि पापसहस्राणां कर्ता तावन्नरो भवेत्।
शालग्रामशिला आपः पीत्वा पूयेत
तत्क्षणात्।।

Also

पीतं येन सदा विष्णोः शालग्रामशिलाजलम्।
कामासक्तोऽ पि यो नित्यं भक्तिभावविवर्जितः।।
शालाग्रामशिलां पश्येत् तस्य पापक्षयो
भवेत्।
छिन्नस्तेन महासेन गर्भवासः सुदारुणः।।

Tulasī-leaves, sandal-paste, discus, Gomatī-śilā (stone from Dvārakā), conch, bell, śālagrāma (stone from Gaṇḍaki), lamp (śikhā, flame of light) a vessel of copper, uttering the name of Vishṇu and sipping the water in

which the śālagrāma has been bathed – these nine will burn down the mass of sins, so say the learned sages:

तुलसी चन्दनं चक्रं शंखो घण्टा च चक्रकम्।
शिखा ताम्रस्य पात्रं तु विष्णोर्नामिपदाम्बुजम्।।
नवभिः पापराशिप्रदाहकम्।
वदन्ति मुनयः शान्ताः सर्वशास्त्रार्थकोविदाः।।

The devotee who worships the śālagrāma-stone must be of good conduct, free from arrogance and infatuation, and averse to temptations of sex and wealth; he must worship with mindfulness and deliberation:

पूजयेद्यो नरो धीमान् शालग्रामशिलां वराम्।
तेनाचारवता भाव्यं दम्भमोहवियोगिना।।

परदारपरद्रव्यविमुखेन नरेण च।
पूजनीयः प्रयत्नेन शालग्रामः सचक्रकः।।

For worshipping sacred śālagrāma-stones, there is no need for a guru (the preceptor or master who initiates), a mantra (the hymnal formula given formally by the preceptor) japa (ceremonial repitition of the mantra), bhāvanā (visualization of a deity), stuti (eulogy) or an upachāra (service).

न गुरुर्न च मन्त्रोऽस्ति न जपो नास्ति भावना।
न स्तुतिर्नोपचारस्तु चक्राङ्कितशिलार्चने।।

(Śālagrāma-śilā-lakshaṇa-paddhati)

An even number of śālagrāma-stones must be worshipped, but they must not be only two. An odd number of them is never worshipped, but one only is regarded as best

शालग्रामाः समाः पूज्याः समेषु द्वितयं न हि।
असमा नैव पूज्यन्ते एकः पूज्यतमो मतः।।
(शालग्रामाः समाः पूज्याः विषमा न कदाचन।
विषमं त्वेक एव स्यात् समे द्वे न कदाचन।।)

If a person worships daily twelve śālagrām–stones with devotion, his merits will increase, and sins will be destroyed:

शिला द्वादश यो नित्यं भक्त्या संपूजयेन्नरः।
दिने दिने धर्मवृद्धिः पापनाशश्च जायते।।

The śālagrāma stones must never be bought or sold; they must be presented by a teacher or well-wisher, or gifted by an ascetic freely. A commercial transaction in this regard is sinful for all those who are involved in it:

शालग्रामशिलायां यो मूल्यमुत्पादयेन्नरः।
विक्रेता चानुमन्ता च यः परीक्षानुमोदकः॥

सर्वे ते नरकं यान्ति यावदाहूतसंप्लवम्।
अतस्तं वर्जयेद्देवि हरिविक्रयणक्रमम्॥

(*Pādma-purāṇa*, Pātāḷa-khaṇḍa, 11)

It must always be presented freely by a teacher or well-wisher with the words ``peace, may it to be good to you"; it should be received with reverence in the cupped hands and placed on ones own head, as a mark of acceptance:

गुरुः शिष्याञ्जलौ दद्याच्छान्तिः शिवमिति
ब्रुवन्।
गृहीत्वा शिरसि धृत्वा ततः संयूजयेत्सदा॥

Even as fire lies latent in wood, and bursts out when ignited, Vishṇu pervades the śālagrāma-stone and appears when the stone is worshipped:

सदा काष्ठे स्थितो वह्निर्मथने च प्रकाशते।
यथा तथा हरिर्व्यापी शालग्रामे प्रकाशते॥

A śālagrāma-stone continues to be worthy of worship even when it is broken. Split or cracked, it does not lose its auspicious nature. Only the mark of the discus must be present in the stone:

शालग्रामशिला भग्ना पूजनीया सचक्रका ।
खण्डिता स्फुटिता वापि शालग्रामशिला
शुभा॥

A śālagrāma-stone damaged in any way will not become unfit for worship; it is always sacred and worthy; nothing can be a deterrent for its worship:

खण्डितां स्फुटितां भुग्नां पार्श्वभिन्नां विभेदिताम्।
शालग्रामसमुद्भूतां शिलां तु पूजयेत्सदा।
न तत्र दोषो मन्तव्यो विद्युत्पाताग्निसंभवः॥

(Pūjā-prakāśa)

A śālagrāma-stone will not bring luck if it is got by fraud or by force; worshipping an illicitly obtained śālagrāma will be in vain.



(4)

The śālagrāma-stones are associated in worship with similar stones (but white in colour) obtained in Dvārakā (dvāravati-śilā), a holy place for the Vaishṇavas because of its association with the career of Śrī-Kṛshṇa. These latter stones also contain numerous discus-emblems (chakra) but also have numerous other marks ('śuklas cha bahu-chinhitah'). Dvārakā was a township, created by Kṛshṇa and Balarāma for the Yādavas, to escape the constant attacks of Jarāsandha. The township was on the banks of the river Dvāravatī, and later the river as well as the township were submerged by the sea. Worship of the stones from this site along with the śālagrāma-stones obtained from the Gaṇḍakī river is said to be especially meritorious:

शालग्रामोद्भवो देवो यो देवो द्वारकोद्भवः।
उभयोः सङ्गमो यत्र मुक्तिस्तत्र न संशयः॥

शालग्रामशिला यत्र यत्र द्वारवती शिला।
मृते विष्णुपुरं याति कृतार्थं योजनत्रयम्॥

Because the stones from Dvārakā are white in colour, they are regarded as representatives of Śiva ('śivākārah chit-svarūpam nirañjanam'); and the black stones from Gaṇḍakī represent Vishṇu. The worship of Vishṇu and Śiva together is indicated here, as it will destroy all sins accumulated over innumerable births.

द्वारकोद्भवः शुक्लश्च बहुचक्रेण चिह्नितः।
चक्रमासीच्छिवाकारचित्स्वरूप निरञ्जनम्॥

द्वारवत्या भवं चक्रं शिला वै गण्डकीभवा।
पुंसां क्षणाद्धरन्त्येव पापं जन्मशतार्जितम्॥

It is believed that the śālagrama-stones will lose their sanctity in India and become devoid of the presence of Vishṇu at the end of ten thousands of years of the Kali age (the present year 1996 corresponds to 5097 years of the Kali era). This is the belief voiced in *Brahma-vaivarta purāṇa* (Prakṛti-khaṇḍa, 6):

शालग्रामो हरेर्मूर्त्तिर्जगन्नाथश्च भारतम्।
कलोर्दशसहस्रान्ते ययौ त्यक्त्वा हरेः पदम्॥

But as long as Vishṇu abides in these stones, all the gods dwell there, all the benevolent spirits and indeed the fourteen worlds reside in these stones:

शालग्रामशिलारूपी यत्र तिष्ठति केशवः।
तत्र देवासुरा यक्षा भुवनानि चतुर्दश॥

Hence, we have it as an assurance from Vishṇu himself that whoever worships the śālagrāma-stone even once will surely be liberated: and also will obtain all prosperity here, while alive:

शालग्रामशिला यत्र तत्र पुत्र वसाम्यहम्।
पूजितोऽहं न तैर्मर्त्यैः स्थापितश्च न तैर्नरैः।
न कृतं मर्त्यलोके यैः शालग्रामशिलार्चनम्।।

सकृदभ्यर्चितो विष्णुः शालग्रामशिलास्थितः।
ददाति विपुलां मुक्तिं सर्वसङ्गविवार्जिताम्।।

(*Pādma-purāṇa*, Uttara-khaṇḍa, 127)

Gifts given and rituals observed in the vicinity of a śālagrāma-stone will be infinitely meritorious, for where that stone is is indeed a sacred place for miles around:

शालग्रामशिला यत्र तत्तीर्थं योजनत्रयम्।
तत्र दानं च होमं च सर्वं कोटिगुणं भवेत्।।

And whatever comes into contact with the sacred stone will at once be purified:

शालग्रामशिलालग्नं सर्वं याति पवित्रताम्।।

Worshipping the śālagrāma-stone with articles like milk, ghee and curds, bathing the stone with them, will entitle the devotee to dwell in the heavenly realms for countless years:

शालग्रामशिलाचक्रं पयोदधिघृतादिकैः।
यः स्नापयति नूनं स कल्पकोटिं वसेद्दिवि।।

In *Skānda-purāṇa,* (Kārtika-māsa-māhātmya), Śiva tells Skanda that all the three worlds in their entirety and he himself abide in a śālagrāma-stone and a mere glance at it is meritorious, and much more so worshipping it.

शालग्रामशिलायां तु त्रैलोक्यं सचराचरम्।
मया सह महासेन लीनं तिष्ठति सर्वदा।।

दृष्टा प्रणमिता येन स्नापिता पूजिता तथा।
यज्ञकोटिसमं पुण्यं गवां कोटिगुणं भवेत्।।

Texts also say that it is rarely that one procures a śālagrāma; the possession of the sacred stone speaks of the merits of the person; he should consider himself as extremely fortunate, and worship it deligently:

नराणां दुर्लभा लोके शालग्रामोद्भवा शिला।
प्राप्यते न विना पुण्यैः कलिकाले विशेषतः।।

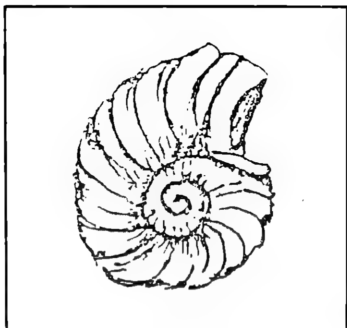
स धन्यं पुरुषो लोके सफलं तस्य जीवितम्।
शालग्राममयी मुद्रा गृहे यस्य सुपूजिता।।

The water in which the śālagrāma-stone is bathed is sipped reverently by the orthodox folk when they take their bath, before they begin eating their food, and after the food is eaten.

स्नाने चाचमने चैव भोजनादौ तथैव च।
तथैव भोजनान्ते च शालग्रामजलं पिबेत्।।

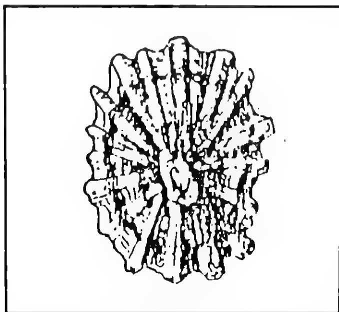
(5)

The śālagrāma-stone is known to the palaeontologits as an ammonite fossil. The ammonites are sea-creatures (animals of the seashore) so called because of the horn-like features (Latin, cornus Ammonis, after the Egyptian god Ammon) presented by them in their fossil impressions (whorled and chambered shells). They belong to the fossil genus of cephalopods ('head-foots'), which were once imagined as coiled snakes; when petrified, they were known as 'snake-stones'. Cephalopods belong to a highly organized class of Mollusca, which is known by the possession of a distinct head with arms or tentacles attached to it. They are soft-bodied and devoid of bones of any sort. They have instead hard shalls. They make up as much as one third of the main group of molluscs. They dominated the era of middle life (Geniotites), called, Critacius age, but became extinct as this era ended. That was more than a hundred million years ago. All that we have now are their fossil remains in flat spiral form. The śālagrāma-stones are counted among these fossils.

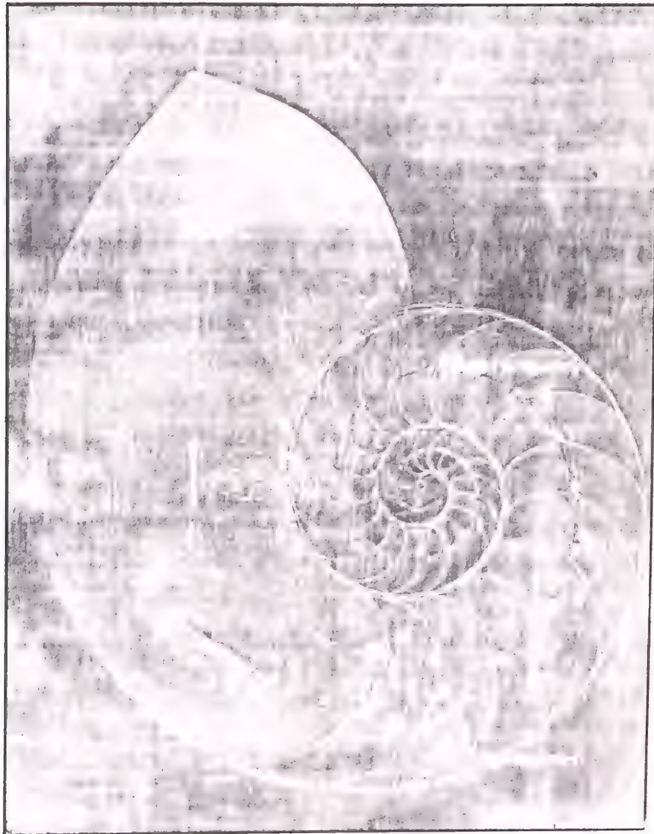


Ammonite

Animals called Mollusca are known to creep with their muscular feet and to have often protective shells. The familiar conch (śamkha) is a protective shell of the mollusca. According to Cuvier, they constitute a phylum of soft-bodied and unsegmented animals, usually having a hard shell, and occurring in five classes: (1) amphineura (chitons),



Limpet



Spiraled shell (chambered nautilus) (egrieangular spiral)

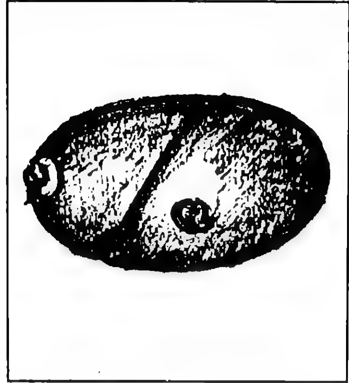
gastropoda (limpets, snails, slugs without shells etc), scaphopoda (tooth-shells), cephalopoda (cuttle-fish with tentacles on its head, equids, octopus etc) and lamellibranchia (oysters, mussels etc). The animals of this phylum occur in a large number of sizes, from the size of a pin's head to the size of more than a foot across.

The molluscs follow different plans in making their own shells; there is thus almost an infinite variety of fossil specimens that are available now.

The purāṇas have recognized the śālagrāma-stones as fossils of sea creatures, but describe the ammonites as `vajra-kīṭas' (adamantine worms), living in water. These worms are responsible for the creation of `chakras' in stone and other marks, which are incidental to their efforts to make their own shells.

वज्रकीटाश्च कृमयो वज्रदंष्ट्राश्च तत्र वै।
तच्छिलाकुहरे चक्रं करिष्यन्ति मदीयकम्॥

They speak of the marine monsters, marine creatures (grāha, mātaṅga) and acquatic worms which are inside hard-shells (pāshaṇāntargata-kīṭas); they also describe the cadavers, broken, shrivelled and shrunk, resulting in fossilized forms (śīrṇa); and the hardened forms of the fat and bone-marrow of these creatures (medomajja-sambhavāh).



These fossil cephalopods (ammonites) are usually small, smooth and shiny pebbles of diverse forms and shapes (although in a large number of cases round or oval). They have natural holes or openings (called vadana, sushira, vaktra, dvāra etc); marks of flat spiral lines (discus or chakra) may be found inside these holes or on the outside. The stones are also sometimes flecked, and inlaid with gold (pyrites), identified as `hiraṇya'. Although the stones are usually black in colour, they occur in several shades and hues.

The purāṇas speak of 84 lakh species of this ammonite phylum: some are hidden inside the earth (bhū-garbha), volcanic matter lodged inside (hence called agni-śāli), some are under water (jala-śāli), and some in the excessively cold places like the North and South Poles (hima-śāli). Those which belong to the jala-śāli variety are either in the depths of seas or in mountain torrents. Gaṇḍakī river in India is where the `jala-śāli' ammonites are found in abundance.

The other variety of sacred stones always associated with the śālagrāmas is white in colour, and fossil forms of cartiligenous water-creatures (somewhat like cuttle-fish, with radiating arms) found in the Gomatī-river as it joins the sea (at Dvārakā). The śālagrāma - stones as well as the Dvārakā-stones answer to the variety of self-pierced (svayam-tṛṇṇa) stones mentioned in the Brāhmaṇa texts in connection with the 'agni-chayana' ritual.

Notwithstanding the details mentioned above, the śālagrāma-stones are regarded as divine manifestations, as the vibhūtis of Vishṇu. The ammonite origin of these stones does not make them less sacred. Even the icons in temples are actually stone-carvings, but they are not regarded as stones by the devotees. Divine presence is invoked and secured in them by the excellence of the sculptor's efforts (`bimbasya saushṭhavāt'), by the extraordinary nature of worship that is conducted (`archanāyātiśāyitvāt') and by the discipline and devotion of the person who worships (`archakasya-tapo-yogāt'). In the case of the śālagrāma-stone, however the sculptor's effort is not involved; it is self-pierced (svayam-tṛṇṇa) and self-manifest (svayam-bhū) in character. And its hoary antiquity is a factor in its favour of its superior sanctity. The śālagrāma is not a mere stone; it is a sacred stone, and that makes all the difference.

According to *Vishṇu-purāṇa*, the śālagrama-stones represent the everlasting presence and power of Vishṇu, the 'nitya-vibhūti' mentioned earlier.

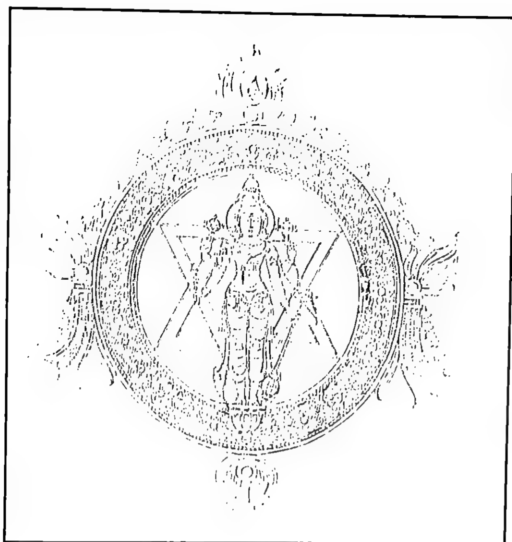
विष्णोर्विमूतिरूपस्य ज्ञेयं सान्निध्यमत्र हि।
शालग्रामस्थितो नित्यम्........।।

Incidentally, this text mentions nine other vibhūtis : nīta (projected in an icon from out of the devotee's own heart), sādhāraṇa (universal,

present in allthings and beings), viśesha (specific presence in persons with a mission in life, e.q. Arjuna, Lakshmaṇa, Hanumān etc.), sajātīya (the ten incarnations of Vishnu, matsya and so on), naija (god's own inmate characteristics, jñāna, ānanda etc.), āhita (the divine forms in sages and wise men 'jnānyāhitāni jānīhi sarvatra'), sahaja (the power manifesting in the effect owing to the cause) vijātiya (the divine power hidden in different deities like Agni, Vāyu, Indra and Brahmā), and khaṇḍa (the power differentiated in every small detail or organ). The vibhūti present in śālagrāma-stones is of the akhaṇḍa-variety (undifferentiated whole). *Prameya-ratnākara* enumerates as many as 5,535 forms of Vishnu in śālagrāmas, while the iconic forms are only 513.

पञ्चत्रिंशाधिकैः पञ्चशतैः पञ्चसहस्रकैः।
शालिग्रामास्थतो नित्यम्.......॥





CHAPTER TWO

LEGENDS ABOUT ŚĀLAGRĀMA

There are the following legends concerning the origin of the sacred stones recounted in the purāṇas.

(1)

Gaṇḍakī, a pious lady of undaunted will, performed severe austerities in the Himālayan heights. The strange purpose of her penance was to obtain all the gods as her offsprings. At long last, the austerities were appreciated, and the three principal gods, Brahmā the creator,

Vishṇu the preserver, and Rudra the destroyer, appeared before her, and asked her to choose a boon that she desired most. Gaṇḍakī forthwith expressed the wish that they should be born as her own children in order to make all the people on earth happy and prosperous ('sukham dātum janānām').

The Gods, however, demurred. How could the immortal gods be born as offsprings of a human mother? It was unthinking of this ambitious woman, who little understood the nature of gods. The three principal gods pleaded with her that she should not press for this unreasonable and impossible boon; and asked her to express some other desire of hers which they would satisfy.

But Gaṇḍakī insisted that her only wish was to have these gods as her children. When the gods flatly refused to grant this boon, she became indignant and cursed them to become lowly worms ('kīṭa-yonim prapadyeyāh'). The gods thereupon got angry and cursed her to become a dark and inert river on earth. She had thoughtlessly cursed the very gods who were pleased with her penances and had appeared only to grant her desires; she was most unreasonable in her demands and was unworthy of human form.

अविचार्य वयं शप्तास्त्वया यत्तपसोद्धता
तेन कर्मविपाकेन जडा कृष्णा नदी भव।।

This curse laid by the woman and the counter-curse by the three principal gods naturally sent strong waves of concern among the gods. The woman had acquired great and occult power owing to the penances that she had performed, and her curse would not go in vain. And the curse of the three great gods would certainly bear fruit. She would become a river, and all the gods would become lowly worms! There was unprecedented consternation ('mahān kolāhalah') among the celestial denizens, whose glory and might would soon be lost irrevocably.

They all rushed to Brahmā, the creator, and begged him to intervene and prevent the catastrophe ('brahman trāhi mahā-śāpādanyonya-patitād krudhā'). Brahma, unable to think of a solution, took them to Rudra. Rudra, however, told them: "Brahmā is only a creator, and I am but a destroyer. Help can come from neither of us. It is Vishṇu who is the preserver; to protect us from misfortune would therefore be his task. Let us then approach Vishṇu".

When the gods headed by Rudra and Brahmā approached Vishṇu for a solution, the resourceful god reassured them: "I do have a solution. The curses cannot be undone; they have to run their course. But there is a plan whereby the curse and the counter-curse can be pressed for the good of mankind, whose welfare must be the chief concern of all the gods. Our curse on Gaṇḍakī has already taken shape. She has become a river, rendered holy by her austerities, in the Himālayan region. Two of my attendant-devotees, holy brāhmaṇas, have had to assume the forms of marine monsters ('grāha-mātaṅgau'), owing to some curse. I will liberate their spirits and enter their cadaver (kalevara). When their corpses decay and shrivel, you gods can become worms born out of the bone-marrow and fat of the withering cadaver, and enter into the stony parts of the cadaver. Although worms, you will have admantine bodies, and hence you will be known as 'vajra-kīṭa'. I will immerse the cadaver of marine monsters, into which I would have enered, in the river Gaṇḍakī. And when you appear as worms inside the cadaverous recesses, you would be regarded as the offsprings of the river Gaṇḍakī. Thus Gaṇḍakī's curse that you should be born as worms would come true; and she would also have the satisfaction of having you as her children, for this was the boon that she asked for".

Vishṇu also indicated the precise spot where this drama would be enacted. The river Gaṇḍakī began flowing ten yojanas distant on the southern side of the Himālayan mountains. There was a part of this river known as Chakra-tīrtha, which was especially holy and dear to the gods. The cadavers of Vishṇu's attendant - devotees would be placed here, and the gods would appear as Vajra-kīṭas in them. Vishṇu himself would appear as a disc (chakra) in Dvārāvati, and mingle with the gods in the river Gaṇḍakī. A bath in this spot, and worship of the fossilized gods inscribed with the mark of Vishṇu's discus would make for instant emancipation.

Thus the śālagrāma stones were formed out of the cadaverous fossils, inhabited by the gods as worms (vajra-kīṭa) and by Vishṇu in the form of discus (chakra). This legend occurs in the 'Āsura-khaṇḍa' section of *Skānda-purāṇa.*

शालग्राम समुत्पत्तिं श्रुण्वन्तु परमाद्भुतम्।
गण्डक्या प्राक् तपस्तप्तं भवन्तु मम
देवताः॥१॥

सर्वाः पुत्राः सुखं दातुं जनानामिति ते सुराः।
तस्यां तु तपसा हृष्टा ब्रह्मविष्णुमहेश्वराः॥२॥

वरं दातुं समुद्युक्ता वव्रे सा स्वस्य पुत्रताम्।
अशक्तास्तं वरं दातुं तदा शप्तास्तया
क्रुधा॥३॥

प्रतारणं मम सुराः कृतं यस्मात्पुनः पुनः।
कीटयोनिं प्रपद्येयाः क्रुद्धास्ते ह्यशपंश्च
तान्॥४॥

अविचार्य वयं शप्तास्त्वया यत्तपसोद्धताः।
तेन कर्मविपाकेन जडा कृष्णा नदी भव॥५॥

अन्योन्यशापं श्रुत्वेत्थं महान् कोलाहलोऽभवत्।
प्रकम्पिताः सुराः सा च ब्रह्माणं ते
व्यजिज्ञपत्॥६॥

ब्रह्मन् त्राहि महाशापादन्योन्यपतिताद् क्रुधा।
इति देववचः श्रुत्वा ब्रह्मा शङ्करमब्रवीत्॥७॥

शिवः प्रोवाच धातारमहं संहारकारकः।
त्वं सृष्टिकर्ता विष्णुस्तु पालको
बुद्धिमत्तरः॥८॥

स प्रष्टव्यो यथासंख्यमुभयोः संभवेत्विति।
इति माहेश्वरं श्रुत्वा वचनं विष्णुरब्रवित्॥९॥

श्रुणु ब्रह्मन्महादेव श्रुणु देव गजानन।
मद्गणौ ब्रह्मणौ ग्राहमातङ्गौ शापतोऽत्र
तु॥१०॥

भविष्यतस्तयोर्मोक्षं भविष्यामि कलेवरम्।
शिर्णं भविष्यति यदा
तन्मेदोमज्जसम्भवाः॥११॥

पाषाणान्तर्गताः कीटा वज्राख्या प्रभविष्यथ।
अद्यैव गण्डकी पुण्या गङ्गातुल्या
महानदी॥१२॥

गण्डक्यां गिरिराजस्य दक्षिणे दशयोजनम्।
विस्तीर्णं तन्मनुं क्षेत्रं पुण्यक्षेत्रं महीतले॥१३॥

चक्रतीर्थमिति ख्यातं त्रिषु लोकेषु विश्रुतम्।
शालग्रामगता देवा देवो द्वारावतीगतः॥१४॥

उभयोः सङ्गमो यत्र मुक्तिस्तत्र न संशयः।
सर्वदेवप्रीतिकरा भुक्तिमुक्तिप्रदायिनी॥१५॥

भवन्त्यस्यां तु पाषाणा ये तदन्तर्गताः सुराः।
प्रार्थितं स्वं विना सर्वे वज्रकीटा
भवन्त्विति॥१६॥

अनेनैव तु गण्डक्याः पुत्रत्वं भवतामपि।
भविष्यति तदन्तश्च चिह्नं तद्देवतोद्भवम्॥१७॥

विज्ञाय येऽर्चयिष्यन्ति सा प्रीता तस्य देवता।
न यन्त्रस्य न मूर्तेश्च न वृक्षस्यापि
पूजनात्॥१८॥

सन्तोषो जायते तेषां गण्डक्यां मार्जनाद्यथा।

II

Another legend, which is found in the section dealing with the superior merits of liṅgas like that of Someśvara, and the holy places like Somanātha, Avimukta-kshetra (viz. Vāraṇāsi) and Triveṇī (viz. Allahabad or Prayāga), in *Vārāha-purāṇa,* is essentially similar to the above legend, but simpler than the other.

The river-goddess Gaṇḍakī performed for a hundred years severe ansterities (like sustaining herself by eating only the fallen leaves for some years followed by several years when she lived only by sucking air), having Vishṇu all the time on her mind. When Vishṇu manifested himself before her, she sang heart-felt verses of eulogy which extolled the holy Vishṇu. The god said that he was pleased with her extraordinary austerities and her unflinching devotion, and asked her to choose a boon which he would grant her, however unusual and fantastic the nature of the boon was.

Thereupon Gaṇḍakī joined her hands in adoration and prostrated before the great god. She said "If indeed you are pleased with me, consent to enter my womb and become my child". Vishṇu agreed to reside in her womb (viz. the river's flow) in the form of śālagrāma stones, the worship of which would also confer prosperity to mankind.

शालग्रामशिलारूपी तव गर्भगतः सदा।
तिष्ठामि तव पुत्रत्वे भक्तानुग्रहकारणात्।।

As devotees would pick up these stones for worship, the stones may truly be regarded as offsprings of the river. Because of this detail, the river Gaṇḍakī also became sacred and most excellent ('mat-sānnidhyāt nadīnām tvam ati-śreshṭhā bhavishyasi'). Looking at the river, touching its water, bathing in it, drinking its water and taking a holy dip in it would be capable of destroying the sins of he speech, mind and body. Such was the boon given by Vishṇu.

दर्शनात्स्पर्शनात्स्नानात् पानाश्चैवावगाहनात्।
हरिष्यसि महापापं वाङ् मनः
कायसम्भवम्।।

इति विष्णुवचः श्रुत्वा ब्रह्मा
वचनमब्रवीत्।।१९।।

कीदृक् पूज्या शिला विष्णोः किं छिद्रा कस्य
वल्लभा।

किं फलं चाधिकारी च केन भागेण
तद्वद।।२०।।

इति ब्रह्मवचः श्रुत्वा विष्णुर्वचनमब्रवीत्।
स्वीयवर्णा शिला पूज्या ब्राह्मणाद्यैः
सुखाप्तये॥२१॥

स्निग्धा शिला मन्त्रसिद्धिं रूक्षा सिद्धिं करोति
च।

मेचका कीर्तिता धौताङ्गारवत् सा
यशोहरा॥२२॥

पाण्डुरूपार्थशमनी मलिना पापधीकरा।
पीता पुत्रफलं दद्यादारवर्णा सुतान्हरेत्॥२३॥

नीला सन्दिशते लक्ष्मीं धूमाभा हरते मतिम्।
रोगप्रदा रक्तवर्णा सिन्दूराभा महाकलिम्॥२४॥

दारिद्र्यकारिणी वक्रा समा सर्वार्थसाधिका।
हरैरधिकपापानि वदन्ति ब्राह्मणोत्तमाः॥२५॥

चन्दनं विषपङ्काभं कुङ्कुमं वज्रसन्निभम्।
नैवेद्यं कालकूटाभं भवेद् भगवतः कृतम्॥२६॥

तस्मात्सर्वात्मना त्याज्यः स्त्रियाः स्पर्शः
शिलोपरि।
कुर्वती याति नरकं यवदिन्द्राश्चतुर्दश॥२७॥

III

Another legend relates to the origin of the river Gaṇḍakī on the occasion of churning the milky ocean for obtaining ambrosia (amṛta), by the gods and titans.

The celebrated occasion has its backdrop in the curse of the irascible sage Durvāsa, which resulted in the loss of all the might and prosperity of the gods. Once the sage was walking through a forest which was filled with the sweet fragrance of the Kalpaka flowers worn in a garland by the celestial damsel Menakā. When he meet Menakā, she offered reverently the excellent garland to the sage. The sage went on, with this garland wound round his matted hair, when on the way he met the chief of the gods, Indra, mounted on his favourite elephant. The sage thought that the remarkable garland of fragrant Kalpaka - flowers would be more appropriate on Indra; and he presented the garland to Indra.

But Indra, arrogant as he was, received the garland but flung it on the head of his elephant. The elephant pulled the garland with its trunk and throwing it on the ground trampled upon it. Durvāsa, who was witnessing this scene, became furious and cursed

Indra that his power and glory should vanish in a trice. Indra at once realized his error, and begged the sage to forgive him. But the heart of the sage was not to be softened by his appeal of distress.

Indra found that the curse was working not only on him but on the entire realm of the gods (deva-loka). The gods became increasingly impotent; their charm had disappeared and their strength was slipping. Even the plants in the celestial region withered. The world of the gods lost its appeal to mankind, and the people withheld their customary offerings from the gods, which made the latter more debilitated than ever.

Finding the gods in this sorry state, the titans (asuras) attacked the gods and humbled them. The once immortal and invincible gods began to die and suffer injuries. Agni and Brahmā collected all the gods that remained, and took them to Vishṇu. The gods sought Vishṇu's help in tiding over their crisis. Vishṇu counselled them to partake of ambrosia (amṛta), which would not only reinvigorate them but render them immortal. Ambrosia had to be obtained by churning the milky ocean.

Vishṇu also laid before them the effective strategy for this purpose. The gods now sought the cooperation of the titans in accomplishing this arduous task of churning the ocean for ambrosia. The mythical mountain Mandara was used as the churning rod, and the fabulous dragon Vāsuki as the rope of churning. Vishṇu himslf assumed the form of a mighty tortoise to support the mountain firmly while the churning went on.

When at last the bowl of ambrosia did emerge out of the milky ocean, the gods and the titans began fighting with each other to take hold of the bowl. Thereupon Vishṇu assumed the form of a lovely maiden of bewitching beauty and winsome charm, and offered to distribute ambrosia equally among all the gods and titans who participated in the churning operation. Fascinated by the extraordinary grace of this damsel (Mohinī), the aggressive and the beleagered gods agreed to behave, and sat quietly in two rows. Mohinī took the bowl of ambrosia in her



Vishnu

hand, and began serving the gods first. When she came to the end of the row of gods, she suddenly disappeared.

The titans were thus cheated out of the drink that would confer immortality and invincibility. The gods had partaken of this liquid, and therefore could easily beat the titans and drive them out of the celestial realm. The gods thus became once again mighty and glorious.

When Mohinī (viz. Vishṇu) was serving ambrosia to the gods, Śiva became enamoured of the remarkable damsel Mohinī, and rushed to embrace her warmly and tightly. In the heat of passion, both Śiva and Vishṇu perspired copiously, and their combined sweat flowed as the river Gaṇḍakī. It is therefore that this river is holy and efficacious: it contains the presence of both Vishṇu and Śiva.

The legend is found in several purāṇas, principally in the *Vishṇu-purāṇa* (9, 6), *Agni-purāṇa* (152), and *Bhāgavata-purāṇa* (8th Skanda). There are also references to this legend in the epics *Rāmāyaṇa* and *Mahābhārata*.

IV

There is yet another legend which explains the origin of the river Gaṇḍakī and the sanctity of śālagrāmas. This legend, however, centers round Tulasī (the holy basil plant), worshipped in every Hindu household, and used invariably in the worship of śālagrāmas. There are two versions of this legend, one in *Brahma-vaivarta-purāṇa* (prakṛti-khaṇḍa chap. 15 ff) and another in *Pādma-purāṇa* (kriyā-yoga-sāra section).

The account in the former text, which is also found in *Devī-bhāgavata,* (9th skandha), starts with a gopī in Gōlōka (the Vaishṇava paradise), called Tulasī, of whom Kṛishṇa was very fond (`goloke tulasī gopī śri-kṛshṇa-priyā'). Rādhā, the prime consort of Kṛshṇa was stricken with jealousy, and poor Tulasī was cursed to be born on earth as a mere human being ('mānavīm yonim yāhi'), far removed from the Gōlōka heaven. Tulasī naturally became sad, and Kṛshṇa, the supreme lord, consoled her: ``By your penances on earth, you will obtain Nārāyaṇa, who is my partial incarnation" (`bhārate

tapas taptvā mamāmśam nārāyaṇam labhishyasi').

Tulasī was born on earth as the daughter of the pious king, Dharma-dhvaja by name, and his consort Mādhavī, on the full-moon day of Kārtika month. She was named as Tulasī for there was none who was equal to her in beauty ('tulām sādṛśyam syati nāśayati', 'tulanām dātum ayogyās tena loke'pi tulasī'). Even as a young maid she went away to the forest and engaged herself in severe austerities.

After she returned, a dānava prince, Śamkha-chūḍa by name, married her. This Śamkha-chūḍa was also a denizen (gopa) of Gōlōka named Sudāma, and had appeared on earth owing to a curse by Rādhā, even as Tulasī was. As a boy he had performed penances and had obtained from Brahmā the boon of immortality; the boon was valid only on the condition that his wife was chaste. The boon was in the form of a formidable armour (abhaṅga-kavacha), which Śamkha-chūḍa wore; the violation of his wife's sanctity would be indicated by a crack in this armour.

Śamkha-chūḍa, born as he was in the dānava lineage, was by nature ferocious and cruel; and having been armed with the boon of immortality, he became a terror to the world. He attacked the realm of the gods (deva-loka) and drove them away. The gods went to Brahmā and narrated to him their tale of woe caused by his thoughtless boon to this dānava.

However, Brahmā who was now helpless, took the gods to Rudra, who felt that Vishṇu would be able to find a solution. They all waited on Vishṇu, and when Vishṇu was appraised of the situation, he suggested a plan: "I shall give Rudra a spear (śūla), with which he will engage Śamkha-chūḍa in a fight. While Śamkha-chūḍa is thus distracted, I will assume the form of Śamkha-chūḍa, visit his wife and have sex with her. With the chastity of Śamkha-chūḍa's wife being thus outraged, Śamkha-chūḍa's boon of immortality and invincibility would no longer be valid. Rudra will easily kill him".

This plan was put to action, Śamkha-chūḍa was struck dead by Rudra, when the armour that the former wore showed up cracks, indicating that Tulasī's chastity was lost; and it was only after the death of her husband that Tulasī realized that it was Vishṇu who outraged her

modesty in the guise of her husband. She became angry and cursed Vishṇu: ``You are hard-hearted, and you have killed my husband by deceit; you have no compassion, and you have made me a widow. I curse you to become a stone, for your heart indeed is like stone!"

छलेन धर्मभङ्गेन
मम स्वामी त्वया हतः।
पाषाणहृदयस्त्वम्
दयाहीनो यतः प्रभो।
तस्मात् पाषाणसदृशस्त्वं
भवे हरेऽधुना।।

Then Tulasī in great grief fell at Vishṇu's feet and began to cry inconsolably. Vishṇu told her: ``Give up this body, and let your spirit be merged in Lakshmī's , so that I am always with you. This body of yours will be transformed into a river, which will become sacred and celebrated as Gaṇḍakī. And the lovely tresses of your hair will become holy plants, which will be known as Tulasī, and the leaves of this plant will invariably be employed in my worship. Further, I shall abide always in the river Gaṇḍakī in the shape of śālagrāma- stones, even as you have cursed me now. The vajra-kīṭas will carve out inside these stones my discus - emblem (chakra). I will also dwell in the pot in which tulasī plants are grown."

अहं च शैलरूपी च
गण्डकीतीरसन्निधौ।
अधिष्ठानं करिष्यामि
भारते तव शापतः।।
वज्रकीटाश्च कृमयो
वज्रदंष्ट्राश्च तत्र वै।
तच्छिलाकुहरे चक्रं
करिष्यन्ति मदीयकम्।।

The story in *Pādma-purāṇa* is a slightly variant one. Here Jālandhara takes the place of Śamkha-chūḍa; and Bṛndā the place of Tulasī. The course of events, however, is not very different. In order to drive sense into the mind of Vishṇu, who was infatuated with Jālandhara's wife, Bṛndā, the gods headed by Agni, Brahmā and Śiva approach Māyā, the divine power of concealment and projection. Māyā in turn asks them to seek help from her three representatives: Gaurī (rajas), Lakshmī (sattva) and Svadhā (tamas). When the gods approached these three divinities and supplicated before them, the three goddesses gave the gods three seeds, which were to be sown where Vishṇu dwelt:

यत्र विष्णुस्तिष्ठति
तत्रेमानि बीजानि वपत।

When the seeds were thus sown, three plants sprang up in due course: dhātrī (Umblica officinalis), mālatī (Linum usitatissimum) and tulasī (Ocimum sanctum), from the aspects (amśas) of Svadhā, Lakshmī and Gaurī respectively. These plants are closely associated with each other. When the tulasī plant is worshipped on the utthāna-dvādaśī day, the dhātri twigs are tied to the tulasī-plant and worshipped. The white jasmine flowers (mālatī) are used during worship.

The legend makes it important to associate Tulasī with Śālagrāma-stone. Worship of the sacred stone is incomplete without offering the tulasī-leaves, viz. placing of the tulasī leaves on the stone. Collecting tulasī-leaves for worshipping Śālagrāma is itself considered a meritorious act.

शालग्रमशिलार्चार्थम्
प्रत्यहं तुलसीक्षितै।
तुलसीं ये विचिन्वन्ति
धन्यास्ते करपल्लवा:।।

There is another legend (besides the purāṇic account related above) which concerns a certain woman, Tulasī by name, who was exceedingly pious all her life. She longed to have Vishṇu as her husband, and this was made known to Lakshmī, the official consort of Vishṇu. Lakshmī promptly got annoyed, and in a fit of jealous fury cursed the woman to be transformed into a lowly plant. Vishṇu, however, reassured the woman that he would be with her in the form of a śālagrāma stone.

Such legends account for the time-honoured practice of using tulasī-leaves during the worship of Vishṇu, especially while reciting the 'Vishṇu-sahasra-nāma'. These legends are also in the background of the festival known as 'Tulasī-vivāha', when the tulasī-plant is formally married to a śālagrāma, on the twelfth day of the bright half of the Kārtika month.

Tulasī also appears to be unwittingly responsible for an irrational belief that women should not pluck tulasī leaves nor touch the śālagrāma-stones. Some purāṇic accounts wax eloquently, but unconvincingly, about the sins a woman acquires by touching or worshipping the śālagrāma-stones. Women are asked to keep a distance from the śālagrāma-stone and worship it from afar. ('durād eva aspṛśan pūjām kārayet'). A

śālagrāma-stone touched by a woman was said to lose instantly all its sanctity and potency; and the woman who touched it would descend straight to hell!

Such restrictions, which incidentally are to be found only in the purāṇic passages of the late medieval period, appear to be based on a superstitious but once wide-spread belief that possession and worship of a śālagrāma-stone would ensure the daily production of a quantity of gold. The vajra-kīṭa worms which are responsible for the spiral designs inside the crevices of this stone are believed to eat the tulasī-leaves (which are therefore placed on the śālagrāma-stone), and produce gold, consequent on a peculiar property contained in the leaves. If a woman who is in her menstrual cycle touches the śālagrāma-stone, the worms which are inside it are said to die instantly; and the production of gold, which is more important, would also stop!

To take no chances, the restriction was extended to all women. Similar restriction was made with regard to the tulasī plant also. All this stems from the superstition that the presence of a śālagrāma stone in the house would not only obviate poverty but increase prosperity; it has nothing to do with religious beliefs or spiritual values.

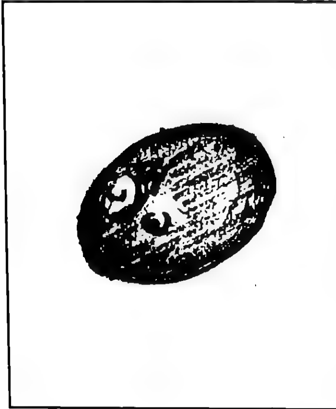
V

Another curious legend is recounted in P.K. Prabhu-desai's *Devī-kosha* (Vol.III, p. 158-159, Tilak Mahārāshtra Vidyāpīth, Puṇe, 1968). Vishṇu, after appointing the nine principal planetary deities (nava-graha) to preside over the destinies of mankind, asked Śanaiśchara (the planet Saturn) to serve a period of training under Brahmā. It was Śanaiśchara's duty to cause hardship for as long as twelve years. After the training period was completed, Brahmā suggested to Śanaiśchara that he should put to test his efficiency on Vishṇu before he set out to trouble the mankind with his malefic aspect and influence. When Vishṇu learnt of this plan, he at once transformed himself into a mountain on the banks of the river Gaṇḍakī, to escape from Śanaiśchara.

But Śanaiśchara was not be outwitted so easily. He did not take long to discover the mountain, which was Vishṇu in disguise, and he attacked it with all his might. Due to Śanaiśchandra's powerful impact, the mountain was shattered into tiny rocks which fell into the river Gaṇḍakī. These are the Śālagrāma stones; and Vishṇu's presence in them are known by the marks of discus (chakra) in the crevices.

VI

The Śākta texts speak of the fifty-one spots in the contry (known as Śakti-pīṭhas), where the dismembered limbs of Sati's body fell, when Śiva was carrying it about, after her self-immolation on Daksha's sacrificial altar. Gaṇḍakī is one of these holy places; the limb that fell here are the cheeks of Satī (gaṇḍa-sthala). The goddess here is known as Gaṇḍakī or Chaṇḍī, and her consort (pīṭha-bhairava) is Vishṇu as chakra-pāṇi (he who bears discus, viz. Śālagrāma)or Jagannātha. The place marks the source of the Gaṇḍakī-river in the Himālayan ranges.



VII

There is another legend which explains the forms of the śālagrāma-stones. Once Nārāyaṇa (Hiraṇyagarbha) transformed himself as a golden insect (vajra-kīṭa) and wandered about on earth. Seeing this extraordinary insect, the gods also assumed the form of bees and followed Nārāyaṇa, who was flying in great speed. The entire earth was filled with these strange insects buzzing around.

Seeing his master Nārāyaṇa running amuck like this, Garuḍa became a mighty rock and stopped the flight of Nārāyaṇa and the devas. Nārāyaṇa, finding his progress checked, entered a crevice in the rock; and all the bees (the gods) followed suit. All the insects made their own individual homes inside the rock; these shells assumed the form of Nārāyaṇa's discus (chakra). These are the śālagrāmas.

हिरण्यगर्भो भगवानाद्यो नारायणः स्वयम्।
वज्रकीटः प्रभूत्वा च चचार वसुधातले॥१॥

सौवर्णं भ्रमरं दृष्टा देवास्तद्रूपधारिणः।
उपतस्थुर्महात्मानां भ्रमन्तमति तैजसम्॥२॥

षंडघ्रिभिर्जगत्सर्वं व्याप्तमेतच्चराचरम्।
हिरण्यगर्भैर्भ्रमरैर्भ्रामितं भ्रान्तवत्सदा।।३।।

दृष्ट्वा जगत्पतिं विष्णुं वैनतेयः सनातनम्।
रुरोध शैलरूपेण जगतां हितकारकम्।।४।।

निरुद्धवेगः सहसा प्रविवेश बिलं महत्।
तस्मिन्प्रविष्टे भ्रमरास्तद् बिलं विविशुः
शुभम्।।५।।

चक्रुः स्वं स्वं महद्वेश्म कोशकार इवात्मनः।
नास्तिकानां प्रत्ययार्थं वज्रकीटाः षडंघ्रयः।।६।।

चक्राकारं विनिर्माणं तत्र कुर्युर्हि सर्वशः।
जलं स्थलं मठं चैव तच्चक्रं त्रिविधं
स्मृतम्।।७।।

निष्केसरं कीटभुक्तं तच्चक्रं मठसंज्ञकम्।
इदमेव द्विधा प्रोक्तं
जलस्थलविभेदतः।।८।।

एवं चक्रं त्रिधा प्रोक्तं तत्रापि जलजं वरम्।
क्रमादेतानि चक्राणि द्विजातीनां खगाधिप।
पूजायां सुप्रशस्तानि ग्राह्यानि द्विजसत्तमैः।।९।।



Śālagrāma-stones worshipped in the Ranganātha temple at Śrīiangapaṭṭana



Vishṇu from an Orissan paṭa



CHAPTER THREE

VISHṆU AND HIS FORMS

(1)

The śālagrāma-stone is principally an aniconic image of Vishṇu, even as the liṅga is of Śiva. However, the liṅga may be self-manifest (as the bāṇa-linga) or made by gods, sages or human beings (daiva, ārsha or mānusha). Śālagrāma on the other hand is always self-manifest (svayam-bhū). The so-called 'examination' of the śālagrāma-stones (śalagrāma-parīkshā) relate mainly to the identification of the forms of

Vishnu in the stones. It is necessary therefore to consider at some length the status of Vishṇu in the Indian pantheon, the well-known ten incarnatory forms of Vishṇu, (daśāvatāra), and the widely accepted twenty-four variant forms (chaturvimśati-mūrti), and other forms not included in either of these two groups. There are śālagrāma-stones specific to each of these forms. But the details of the śālagrāma-stones as given in the manuals do not always accord with the iconographical particulars of the forms of Vishṇu given in the Samhitā and Śilpa-śāstra manuals. The details of the stones appear to be earlier than the iconographic prescriptions, and may have some extent determined the latter. This becomes all the more plausible when we consider the ideology of the Vaishṇava-āgamas, especially the Pāñcharātra. A brief account of the pāñcharātra viewpoint is also given here in order to provide the background.

Among the gods eulogized in *Ṛgveda,* Vishṇu is a prominent one and has survived to this day, receiving adoration from vast multitudes. The Bhāgavata cult contributed significantly to the spread of the worship and ideology of Vishṇu. The Vaikhānasa and Pāñcharātra divisions of Āgama stylized the iconic representations and modes of worship relevant to Vishṇu.

The Vishṇu of the *Ṛg-veda* is celebrated for his three gigantic strides encompassing the entire universe (1, 11, 18; 1, 154, 4; 6, 69, 5 etc), for the welfare of the worlds. Vishṇu is `a good friend of the good folks' (1, 154, 4) and `a compassionate protector' (3, 55, 10). He was intimately associated with Sun (*Śatapatha-brāhmaṇa,* 3, 7, 1, 17) and Agni (*Ṛgveda,* 2, 1, 3). It has been suggested that even during the Vedic times, iconic representation of Vishṇu was known (cf. *Ṛg-veda,* 1, 55, 1 `mahe sūraya vishṇave chārchata'). That the worship of Vishṇu was prevalent in that period is evident from several references (e.g. *Śatapatha-brāhmaṇa,* 12, 3, 4, 1; *Taittiriya-āraṇyaka,* 10, 11; *Bṛhad-devatā* 4, 10; *Aitareya-brāhmaṇa' Mahā-bhārata,* 12, 325, 4 and 12, 336, 14 and *Vaikhanāsa-smārta-sūtra,* 4, 12, 118-119).

Significant to the later conception of Vishṇu in the iconographical context are the four aspects, the twenty-four forms and the ten incarnations. The earliest available

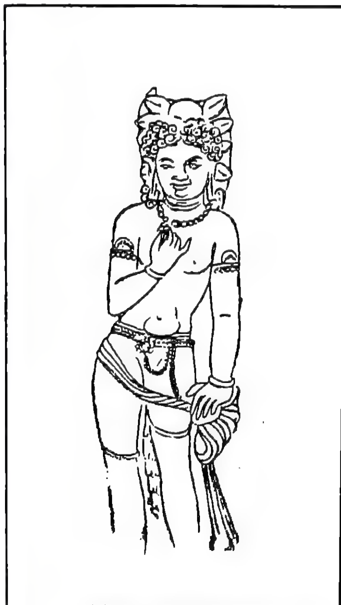


Bronze icon of Venkatesvara (in worship in the author's household)

icon of Vishṇu (belonging to the early Kushāṇa period) has an inscription that it is four-armed ('chaturbhujī-bhagavān'), which detail suggests a syncretic representation of the four deified 'heroes' (Vāsudeva, Samkarshaṇa, Pradyumna and Aniruddha), honoured in the Bhāgavata cult and involved in the Vyūha doctrine. Four arms for deities really originated from the early representation of Vishṇu, especially in the Mathurā region. The ascription of conch (śamkha), discus (chakra), mace (gadā) and the gesture of protection (abhaya) for the four hands of Vishṇu also goes back to this early period.

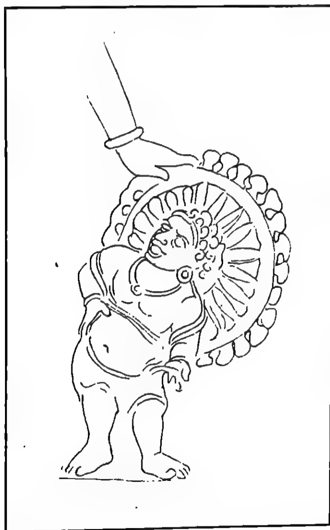


Vishṇu (from Kalyāna-sundara group)

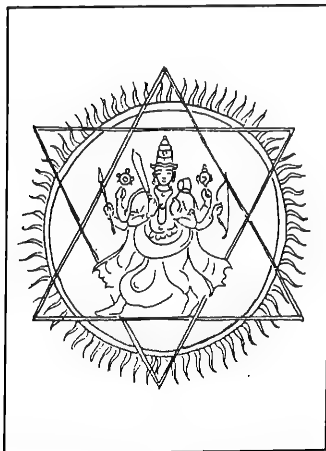


Chakra - purusha (stone)

Each of the vyūha-figures is only two-armed. And in the syncretic representation, four-faced and eight-armed forms (like Trivikrama, Hayaśīrsha, Vaikunṭha and Trailokya-mohana) became popular in the early period. The eight hands carried weapons that two hands of each vyūha figure carried: discus and mace (Vāsudeva), pestle-club and ploughshare (Saṁkarshaṇa), bow and arrow (Pradyumna), and sword and shield (Aniruddha). The eight-armed (but one-faced) Vishṇu finds mention in several early texts (e.g. *Bṛhat-samhitā* 57, 31-33, *Sāttvata-samhitā* 12, 223, *Matsya-purāṇa,* 258, 7). Barring pestle-club and ploughshare, the other weapons symbolize, according to *Vihagendra-samhitā* (2, 25), creation (lotus), preservation (discus), dissolution (mace), prosperity (sword), victory (bow) and emancipation (conch). There are also other equations: Kaustubha-jewel representing wisdom, vanamāla (garland of wild flowers) primordial nature (prakṛti) and pītāmbarā (yellow-garment) primordial ignorance (avidyā) which nourishes mundane existence, white symbolizes



Chakra-purusha (in Vishṇu's hand stone from Kashmir, now in Berlin Museum)

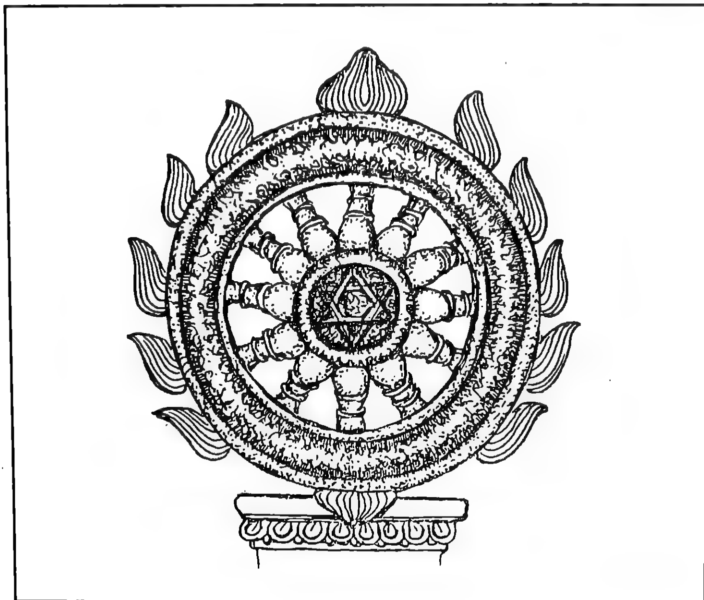


Chakra - purusha

wisdom and black ignorance; their combination is said to be yellow or golden colour.

However, two-armed representations of Vishṇu also date back to a distant past, and texts like *Vishṇu-dharmottara* (3, 60, 2), *Matsya-purāṇa* (258, 6) and *Samarāngaṇa-sūtra-dhāra* (77, 40) commend this form. *Mahābhārata* (1, 58, 49) mentions that Vishṇu carries discus and mace in his hands ('sa chakra-gadāpāṇih pīta-vāsa-sita prabhuh'). The four-armed Vishṇu icon of Burhikhār (around the first century B.C., the chaturbhuji-bhagavān) has only discus and mace as weapons in its upper hands, the normal hands being joined in añjali-mudrā.

The Gupta period produced a number of Vishṇu icons where these weapons were personified as weapon-deities (āyudha-purusha). Vishṇu icons of the late fourth century A.D. show the god flanked by personified mace and discus: on the right was Gadā-devi and on the left Chakra-





Garuḍa - vāhana (śrīkara-mūrti)

purusha, both two-armed and short in stature. When not personified, the discus was huge in proportion, the spokes appearing like petals of lotus, while the mace was a simple top-heavy rod (cf. Kalpana Desai: *Iconography of Vishnu,* Abhinav Publ., New Delhi, 1973).

In course of time, however, icons of Vishṇu with six arms (*Sāttvata-samhitā,* 12, 222, carrying sword, lotus and mace in the right hands, and bow, arrow and conch in the left hands), eight arms (*Matsya-purāṇa,* 258, 7, sword, mace, arrow and lotus in the right hands, and bow, shield, conch and discus in the left hands), twelve arms (*Sāttvata-saṁhitā,* 12, 225, lotus, sword, discus, arrow, mace and goad in the right hands and conch, noose, gesture of protection, śakti, pestle-club and bow in the left hands) and fourteen arms (*op. cit.* 227, the above with the addition of ploughshare in one of the right hands and battle-axe in one of the left hands) were mentioned in texts and also represented in icons.

The association of Garuḍa with Vishṇu is also fairly ancient. Garuḍa symbolizes mind (manas) and scriptural lore (veda). The inscribed votive pillar erected by Heliodorus (son of Dion and Greek ambassador from the monarch Antialkidas) at Bēsnagar towards the end of the third century B.C. was named `garuḍa-dhvaja' (Garuḍa-column) in the inscription. Likewise, the association of Śesha, the serpent of the primordial waters, with Vishṇu also dates back to early days. Indeed Śesha is another version of Samkarshaṇa with whom Vāsudeva as Vishṇu was always associated. Śesha represents time as well as the unmanifest principle(avyakta); in the latter symbolism it suggests the endless emergence of desires (ananta-kāmodaya), the hoods being the established inclinations.

फणाबलिस्तस्य तु या प्रतिष्ठिता।
कामास्तु ते यादववंशमुख्य।।

Vishnu-dharmottara (3,820) describes Vishṇu as reclining on serpent-bed. There are numerous early sculptures where Vishṇu is shown as seated in lalitāsana on Śesha with five or seven hoods (as, for instance in Bādāmi or Aihoḷe). When Vishṇu reclines on Śesha, the form is known as Śesha-śāyī, whereas the form in which Vishṇu is seated on Śesha is called Ādi-mūrti. The latter is the form which shows Vishṇu

prior to creation, and the former shows the emanation of the creator (Brahmā) from his navel.

Vishṇu is undoubtedly the most popularly worshipped god in the country's pantheon. The Vaikhānasa and Pāñcharātra texts prescribe several forms in which this god is to be worshipped. There are also legends in purāṇas which occasion special forms (like Gajendra-moksha, and the ten major incarnations). The Vishṇu is usually represented as standing upon a lotus (padma) in perfect equipoise (sama-pāda sthānaka), with four hands, the upper hands generally carrying discus and conch; the normal right hand may assume the gesture of protection and the left may carry mace or the normal right hand may assume the gesture of boon-bestowal and the corresponding left hand in the kaṭyavalṁbita posture (as in Śrīnivāsa or Venkaṭeśa). However, the normal right hand usually carries lotus.

The order of the four `weapons' (āyudhas) (conch, discus, mace, lotus) held in the hands may vary, giving rise to twenty-four forms or the identification of parts of the devotee's body with the names of Vishṇu results in twelve forms (dvādaśa-mūrti). They are all in standing stance.

Vishṇu may also be seated on the coils of Śesha, with the multiple hoods of the serpent serving as a parasol, or he may be seated on the shoulders of Garuḍa. Such images are called `āsīna'. The god may also lay down in slumber on the coils of Śesha, when the image is called `Śayāna'.

He may be represented alone (kevala), or in the company of his consort Lakshmī (the personified primordial nature, mūla-prakṛti). It is quite common for images of Vishṇu to be flanked by two goddesses, Lakshmī and Bhūdevī (earth-goddess), on the right and left sides respectively. Garuḍa is represented on the pedestal (cf. *Amśumadbheda,* paṭala 49 `samyuktah kevalo vāpi kartavyam vishṇu - mūrtinam').

Although the incarnations assumed by Vishṇu are thirty-eight according to *Sāttvata-samhitā* and *Ahirbudhnya-samhitā,* and twenty-two according to *Bhāgavata-purāṇa* (1, 3, 6, 22), the major incarnations are only ten Matsya (fish), Kūrma (tortoise), Varāha (boar), Narasimha (man-lion), Vāmana, Paraśu-rāma, Śri-rāma, Kṛshṇa, Buddha and Kalki. The Buddha is sometimes substituted by Bala-rāma. Among them, Rāma



Paravāsudeva panel (Nāmakkal cave temple)

and Kṛshṇa are very popular forms of Vishṇu, followed by Narasiṁha.

Vishṇu is always shown wearing kirīṭa-mukuṭa variety of crown on his head and makara-kuṇḍalas in his ears, and decorated with jewel-ornaments. He is draped in yellow-silken garments (pītāmbara). His complexion is blue like the atasī-flower (atasī-kusuma-śyāma). The symbolism of black is `all-enveloping' and `being the inner controller (viśvāntaryāmitva, viśvāntargatatva). The colour of the universe is said to be dark (inscrutable and mysterious), and its protector therefore assumes the dark colour. His face is tranquil and cheerful (prasanna-mukha). He has broad chest and shoulders and thick neck (pīna-galoras-sthūlāmśa-bhujah) (cf. *Bṛhat-samhitā,* chap 58). There will be Śrī-vatsa mark on his chest, and kaustubha-jewel (representing jñāna).

As mentioned earlier, *Bṛhat-samhitā* (op. cit.) prescribes that Vishṇu may be shown with only two hands, or alternately with six or eight hands (`ashṭa-bhujah, chaturbhujah dvibhuja eva vā'). When he is two-armed, the right denotes the assurance of hope and peace (`śānti-kara-dakshiṇa-hastah', viz. the gesture of protection) and the left hand holds a conch (aparaś cha śaṁkha-dharah'). When four-armed the normal right



Vishnu (bronze)

hand is like the above (`śānti-da eko'), and the corresponding left holds mace (`gadādharaś chānyah'); the two other hands carry conch and discus. When eight-armed, the right hands hold sword, mace,arrow and the gesture of protection, while the left hands carry bow, shield, discus and conch.

When Vishṇu is two-armed, and carries discus and mace in his hands, he is known as Loka-pāla-vishṇu. Yogeśvara (yoga-nārāyaṇa) is the form of Vishṇu seated in yogic posture upon a white lotus; he has four hands, two normal hands holding conch and discus. Yogeśvara is sometimes shown with four faces and twelve arms. There is a form of Śiva regarded as his sportive form (līlā-mūrti), which incorporates the Vishṇu form on his left side. This is known as Hari-hara or Śankara-nārāyaṇa. A form of Vishṇu as a solar divinity is celebrated as Sūrya-nārāyaṇa.

There are several forms in which Vishṇu is worshipped, like Vyāsa, Kapila, Dattātreya, Ranganātha, Pāṇḍuranga, Varada-rāja and Hayagrīva.

(2)

The Deity (Vishṇu) is supposed to assume three, four or five (according to different texts) `modes of being' (prakāra), which are principal varieties of forms. The three modes (recognized in the early Pāñcharātra texts (like *Sāttvata-samhitā* and *Ahirbudhnya-saṁhitā*) are:

(1) the transcendental (para);

(2) the emanatory (vyūha); and

(3) the incarnatory (vibhava),

to which are added (in other texts like *Śrī-Praśna-saṁhitā*)

(4) the immanent (hārda or antaryāmi), the inner controller in the devotee's heart, as the fourth, and

(5) the iconic (archā), as the fifth.

मन्मूर्तयः पञ्चविधा वदन्त्युपनिषत्सु च।
परो व्यूह हार्द इति विभवोऽर्चेति भेदतः॥
(*Śrī-praśna-saṁhitā,* 2, 54)

मम प्रकाराः पञ्चेति प्राहर्वेदान्तपारगाः।
परो व्यूहश्च विभवो नियन्ता सर्वदेहिनाम्।
अर्चावातारश्च तथा दयालुः पुरुषाकृतिः॥
(*Vishvaksena-saṁhitā*)

The explanation offered in *Śrī-praśna-samhitā* is that the transcendental and the emanatory forms are in the high heavens, known directly only to the immutable masters (nitya-sūri) and emancipated souls (mukta, vaikunthesmin paravyūhas sadā paśyanti sūrayah'). The incarnations are forms on earth, seen by those who lived contemporaneously (`avatāreshu tatkāle paśyantopi janā bhuvi'); the Deity as the inner controller abides in the heart of all beings, but visualized only by sages in meditational spells (`yoga-tattvena munayas sadā mām dhyāna-gocharam, paśyanti hṛn-madhye')

The enunciation of the nature and functions of these modes of the Deity is said to be what the Pāñcharātra system is concerned with:

तत्परव्यूहविभवस्वभावादिनिरूपणम्।
पञ्चरात्राह्वयं तन्त्रं मोक्षैकफललक्षणम्।।

That only the first three of these modes were recognized in the early phase of Pāñcharātra becomes evident not only by the references in *Sāttvata-samhitā* and *Ahirbudhnya-samhitā* but by the following statement of Parāśara-bhaṭṭa (in his great commentary on *Vishṇu-sahasra-nāma-stotra*)

परव्यूहविभवात्मना त्रिविधं परं ब्रह्मेति
भागवतसिद्धान्तः।।

The three modes are together said to constitute the supreme reality, viz. the brahman. The modes are assumed not only for bringing about the world and maintaining it but to help the devotees reach salvation. The supreme Deity is here called by such characteristic names as Vāsudeva (because he abides in all things illumining them all, `sarvatra vasati iti vāsuh; vāsuścha devaś cha'), Bhagavān (the possessor of the six glorious attributes, to be explained later), Ātmā (the pervader, `atati vyāpnoti iti"), Paramātmā (the supreme self), Nārāyaṇa (the ground of the primaeval waters `āpo nārā iti proktā... ayanam tasya'; one who abides in all the existential principles `nārā jātāni, tānyeva chāyanam tasya'; the vital factor beyond the twenty-four aspects of the prakṛti and providing the foundation for the latter (`prakṛteh para evānyah sa nārah pañchavimśakah, tasyemāni cha bhūtāni nārāṇi...tesham apy ayānam'; the road for all beings to take `narāṇām ayanaśchā pi'; the refuge of the immutable and emancipated

souls, from root, ring, kshaye' negated in nara), Vishṇu (the one spirit that pervades all things, `vyāpnoti iti'), and Kshetrajña (the life of prakṛti).

THE TRANSCENDENTAL MODE

In the `para' or transcendental mode, the Deity is like an ocean of nectar altogether devoid of waves (nis-tarangāmṛtāmbodhi-kalpam), quiet, profound, still, limitless and unfathomable (sarvatas śānta evāsau nirvikārah sanātanah); it is a mass of consciousness (chid-ghana), unfragmented by space or time (deśa-kālādi-paricchheda-varjita). It is figuratively spoken of as the transcendental realm (paramam dhāma), the supreme foothold of the Deity (vishṇoh paramam padam), the high heavens (śrī-vaikuṇṭha), or the great void (parama-vyoma). It is the plane where knowledge and bliss abound unobstructed (jñānānanda-maya-loka), and which is peopled by the ever-enduring `masters' (nitya-sūris, like Ananta, Garuḍa and Vishvaksena) who are never involved at any time in transmigration and are altogether untouched by this world of transaction (`kadāpi samsāram aprāptāh', 'asprshṭa-samsāra-gandhāh') and the emancipated souls (muktas), who were once mortals but who have now acquired divine bodies, mote-like in size but dazzling with brilliance of a million rays (`trasa-reṇu-pramāṇās te raśmi-koṭi-vibhūshitāh'). These denizens of the transcendental realm are free from all physical and mental ailments and enjoy bliss which is unadulterated; they see the Deity all the time.

नित्यैर्मुक्तैर्निराबाधैर्निर्मलानान्दलक्षणैः।
साक्षात्पश्यद्भिरीशानं नारायणमनामयम्॥
(*Ahirbudhnya-saṁhitā*, 9,30)

He is verily the brahman (tad-brahma), one and without a second; and his energy (śakti) which is responsible for the origin, maintenance and dissolution of the world is altogether indistinguishable from him in this state, (`apṛthag-bhūta-śakti-tvāt'). The energy that brings about the phenomenal appearance and events is described as Lakshmī or Śri (`para-brahma-śakti-bhūtā śrīh'); and this creative energy is to the Deity as moonlight is to the moon (`jyotsneva chandramasah'). The Pāñcharātra texts speak of Lakshmī who is perceived only as this world (jagattayā lakshyamāṇa) as the consort of Nārāyaṇa, and as one who is inseparable from him; hence the expression Lakshmī-nārāyaṇa for the Deity in the transcendental plane.

Lakshmī in the early texts is little more than the energy of Brahman, which when the Brahman wills to create appears like a flash of lightning in the sky.

विद्युदिव व्योम्नि क्वचिदुद्योतते तु सा॥

It is movement (kriyā) and it becomes; and assumes all forms in existence (bhūti). Movement is like

the thread which runs through the beads and holds them together (sūtre maṇigaṇā iva). The will of the Deity which is free and unconditioned, expresses itself as the conscious intention to create and become many, and this is known to the Pāñcharātra texts as Su-darśana.

प्रेक्षणात्मा स संकल्पस्तत्सुदर्शनमुच्यते।।

This is the first aspect of Lakshmī which provides impetus and movement ('lakshmyās saudarśanī kalā'). It is this which makes all existence possible, even as the wind prompts the flame to rise, or the winds to gather.

समीर्यते यथा वह्निर्मेधो वाऽपि समीरणात्।।

The second aspect of Lakshmī (viz. bhūti-śakti) is the material cause for all phenomenal existence; indeed, the world is only a transformation of the energy that is Lakshmī.

While the early texts (like *Ahirbudhnya-saṁhitā* and *Sāttvata-saṁhitā*) mention only Lakshmī as the consort (viz. Śakti, energy or power) of the Deity in the transcendental state, later texts (like *Pādma-samhitā* and *Pārameśvara-saṁhitā*) provide both Lakshmī and Bhū (or Pushṭi) as consorts, and still later, Nīlā was added (in texts like *Vihagendra-samhitā*). The three energies probably represent the three guṇas of Prakṛti, for Lakshmi is said to be white in colour (sattva), Bhūmi red (rajas) and Nīlā dark (tamas). *Pādma-tantra* and *Vishṇu-tilaka-saṁhitā* speak of eight energies of the Diety: celebrity (kīrti), good-fortune (śrī), success (vijaya), confidence (śraddhā), memory (smṛti), intelligence (medhā), fortitude (dhṛti) and forbearance (kshamā).

Sāttvata-samhitā (1, 25-26) describes the transcendental mode of the Deity as all-pervading, brilliant, and the lone support for everything; it is distinguished by the fullness of six divine attributes:

षाड्गुण्यविग्रहं देवं भास्वज्ज्वलनतेजसम्।
सर्वतः पाणिपादं तत् सर्वतोऽक्षिशिरोमुखम्।
परमेतत् समाख्यातं सर्वाश्रयं प्रभुम्।।

The six attributes of the Deity are altogether non-material in nature, and uninvolved in the phenomenal appearances and changes; and the characterization of the Deity as 'devoid of attributes' (nirguṇa) signifies that the Deity is untouched by the phenomenal attributes

अप्राकृतगुणस्पर्शं निर्गुणं परिगीयते।।

The six divine qualities are (according to *Ahirbudhnya-samhitā*, 2, 56) as follows:

(i) Jñāna, gnosis or consciousness which is not inert, but eternal and immutable, which comprehends the knowledge of all things, and which is self-conscious.

अजडं स्वात्मसम्बोधि नित्यं सर्वावगाहनम्।
ज्ञानं नाम गुणं प्राहुः प्रथमं गुणचिन्तकाः।।



Ugra-srinivasa (snapana-bera), Tirumala Tirupati Temple

This consciousness is at once the very nature of the Deity as well as an attribute ('svarūpam brahmaṇaś cha guṇaś cha'). It is the essence of Godhead; it is manifest on its own (svayam prakāśa). And this is what makes the Deity assume the mode of inner controller (antaryāmi) and pervade all beings. The text enumerates this as the first of the attributes, because all the other five attributes depend upon it (jñānasya āśritāh). And the other five attributes are in actuality the atributes of jñāna alone (2, 61):

एते शक्त्यादयः पञ्च गुणाः ज्ञानस्य
कीर्तिताः॥

Jñāna, as equipped by the five attributes, proceeds to will-to-become (Sudarśana). It knows directly and completely, without any aid or instrument, all things in all places and at all times.

Lakshmī-tantra (2, 36) also regards jñana as the fundamental form of the Deity ('atas tu jñāna-rūpatvam mama') and describes the other five as attributes thereof ('iti pañcha guṇāh ete jñānasya śrutayomalāh')

(ii) śakti, energy which is spontaneous and independent and which is devoid of constraints and limitations. It is the energy in the Deity which wills-to-become, and is all-powerful. It is the primordial impetus to create. It signifies the material source of all phenomenal manifestations:

जगत्प्रकृतिभावो यः सा शक्तिः परिकीर्तिता।

(iii) aiśvarya, omnipotence, lordship or mastery, expressing itself as the freedom to act in such a way that there can be no obstruction whatsoever from any source:

कर्तृत्वं नाम यत्तस्य स्वातन्त्र्यपरिबृंहितम्।
ऐश्वर्यं नाम तत्प्रोक्तं गुणतत्त्वार्थचिन्तकैः।

(cf. also *Lakshmi-tantra,* 2, 27):

अव्याहतिर्यदुद्यत्यास्तदैश्वर्यं परं मम।।

It signifies the grand majesty of the Deity as the sole creator of the universe and as solely responsible for its preservation and dissolution.

(iv) bala, strength in the sense of the Deity doing all things at all times, especially the creation of the world, without getting tired or fatigued on that account

श्रमहानिस्तु या तस्य सततं कुर्वतो जगत्।
बलं नाम गुणस्तस्य कथितो गुणचिन्तकैः।।

(cf. also *Lakshmi-tantra,* op. cit.:)

सृजन्त्यां यच्छ्रमाभावो मम तद् बलमिष्यते।

This is the power to sustain all things (dhāraṇa-sāmarthya), without needing rest, recuperation or interruption.

(v) virya, vigour, virility or valour which helps the Deity remain unchanged and unspent, despite its being involved in creation and preservation of the universe; it is the ever-present ground for all phenomenal appearances and occurrences which undergo constant change.

तस्योपादानभावेऽपि विकारविरहो हि यः।
वीर्यं नाम गुणः सोऽयमच्युतापराह्वयम्।।

(cf. also *Lakshmi-tantra,* op. cit.:)

विकारविरहो वीर्यं प्रकृतित्वेऽपि मे सदा।

This trait is also called `achyuta', that is to say, not being liable to fall from its original state or condition.

(vi) tejas, splendour or glory in the sense of the Deity being able to accomplish all things without any aid, assistance or instrument. It is not only self-sufficiency but also the ability to

defy and defeat all others (parābhibhavana-sāmarthya)

सहकार्यनपेक्षा या तत् तेजः समुदाहृतम्॥

(cf. also *Lakshmī-tantra,* op. cit:)

सदृकार्यनपेक्षा मे सर्वकार्यविधौ हि या।
तेजः षष्ठं गुणं प्राहुस्तमिमं तत्त्ववेदिनः॥

The Deity possesses in the transcendental state these six attributes in all their fulness, but they are indistinguishable; indeed the attributes constitute the body of the Deity as also that of Lakshmī (who is inseparable from the Deity), and hence the description of the Deity as 'shāḍguṇya-vigraha'. The attributes, however, flash forth as discrete factors when Lakshmī (viz. the Deity's energy) manifests herself as signifying the Deity's will to create. This is called 'guṇonmesha' or the stage of 'pure creaction' (śuddha-sṛshṭi). The attributes now become active and functional. Vāsudeva is the name given to the Deity after Lakshmī has manifested herself as a distinct creative energy heralding the process of creative evolution.

शक्तेः शक्तिमतो भेदाद्वासुदेव इतीर्यते।
सर्वशक्तिमयो देवो वासुदेवः सिसृक्षया॥

(5,29)

THE VYŪHA MODES

The second mode of the Deity's being, viz. Vyūha, emphasizes the differential manifestations and functions of the six attributes. The expression 'vyūha' suggests the creative configurations of the attributes (guṇa-vyūha) for the sake of creation and evolution of the world, for maintaining the world and protecting the devotees, and for leading the devotees to salvation. The six attributes are in two functionally distinct planes: (1) jñāna, (2) aiśvarya and (3) śakti constituting the planes of rest (viśrāma-bhūmayah), connected with the bhūti-śakti aspect of Lakshmī; and (4) bala, (5) vīrya and (6) tejas constituting the planes of activity (śrama-bhūmayah), connected with the kriyā-śakti aspect of Lakshmī. Even when all six attributes are operative, there is the tendency for the attributes, characteristic of the two planes, to pair off. Thus we have three configurations, and Vāsudeva appears as three sequential emanations from these configurations (guṇa-vyatikarodbhava) as follows:

(1) Jñāna	+ (4) bala	- : Samkarshaṇa
(2) aiśvarya	+ (5) vīrya	- : Pradyumna
(3) śakti	+ (6) tejas	- : Aniruddha

Thesre are known as vyūha-rūpas. And usually Vāsudeva, who has all the six attributes in their fulness and equal dominance, and who brings into being Samkarshaṇa directly and the other two forms indirectly, is also counted as a vyūha, thus making the number of vyūhas four. But *Sāttvata-samhitā* (1, 26-27) speaks of three vyūhas, coming after Vāsudeva in the transcendental mode:

एतत्पूर्वं त्रयं चान्यत् ज्ञानाद्यैर्भेदितं गुणैः।
विद्धि तद् व्यूहसंज्ञं तत्रिः श्रेयसफलप्रदम्।

Some texts distinguish between Para-Vāsudeva (viz. Vāsudeva in the transcendental mode) and Vyūha-Vāsudeva (Vāsudeva in the vyūha mode). They are two stages (daśā-dvaya) of the same Deity, the former being beyond the vyūha configurations (turya) while the latter is involved in them. In both stages, the six attributes are present in their fulness, but in the first stage they are still and latent (stimita) whereas in the second they are aroused and active (prabuddha).

Vāsudeva in the transcendental mode is described as the seed of all the subsequent forms, emanations and incarnations ('mūrtīnam bījam avyayam', *Vihagendra-samhitā*); he is devoid of aspects (nishkala) and without discernible form (nirākāra, niranga). He is static like an ocean which is absolutely still (aspanda-lakshaṇa, alolībhūta). The Vyūha-Vāsudeva is dynamic and causes the differential configurations of the six attributes. He assumes the three vyūha-forms.

But some texts like *Vishvaksena-samhitā* distinguish between Parātpara-Vāsudeva who is formless and beyond the Vyūha-configurations and Para-Vāsudeva who is involved in the Vyūha-configurations as 'turya-vyūha' (the vyūha beyond the other three). The context is the identification of the three vyūha-forms: Aniruddha, Pradyumna and Samkarshaṇa, with the three states: wakefulness (jāgrat), dream (svapna) and deep sleep (sushupti) (cf. *Sāttvata-samhitā,* chap. 2ff).

The distinction between the two stages, whether it is between the two stages, between Parātpara-Vāsudeva and Para-Vāsudeva, or between Para-Vāsudeva and Vyūha-Vāsudeva, is actually between the 'nityodita' ('ever manifest') and the 'śāntodita' (periodically manifest) conditions. The former is characterized by the Deity's experience of its own glory (svavibhūtyanubhava), while the

latter is recognized by the experience only of the Deity's own self (svātma-mātrānubhava), the former being the source (or cause) of the latter.

It is more usual to recognize the vyūha-forms as four in number (chatur-vyūha, chātur-ātmya, chatur-mūrti). Even in *Mahābhārata* (Aśva. 92), we read about the four forms recognized by the Pāñcharātrikas as well as by the Vaikhānasas:

पुरुषं च ततः सत्यमच्युतं च युधिष्ठिर।
अनिरुद्धं च मां प्राहुर्वैखानसविदो जना।।

अन्ये त्वेवं विजानन्ति मां राजन्
पांचरात्रिकाः।
वासुदेवं च राजेन्द्र संकर्षणमथापि च।
प्रद्युम्नं चानिरुद्धं च चतुर्मूर्तिं प्रचक्षते।।

Vāsudeva (Purusha), Saṁkarshaṇa (Satya), Pradyumna (Achyuta) and Aniruddha:

All the four forms possess all the six attributes in their fulness, but it is only in Vāsudeva they are all equipotent and unmanifest. In each of the other three forms, two attributes become ascendant (or manifest) while the remaining four are in the background (or unmanifest). The two ascendant attributes become operative with regard to the physical evolution of the universe as well as the spiritual evolution of mankind. Thus, the three vyūha forms where the attributes in pairs become operative ('guṇa-vyatikarodbhūta') become significant (cf. *Lakshmi-tantra*, 6, 12)

संकर्षणादयो देवास्त्रय एते पुरातनाः।

They attend to the cosmic processes as well as to the individual needs of the devoted folk.

(i) Samkarshaṇa who emerges as a result of the pairing of the attributes of jñāna and bala, becomes on the one hand the uniform support for the entire phenomenal existence (aśeshabhuvanādhāra) and provides the initial impetus for creation (as a function of the attribute, bala) and on the other hand formulates and proclaims the wisdom of the bhāgavata-creed in order to enable the devotees reach Godhead (as a function of jñāna).

तत्र ज्ञानबलद्वन्द्वाद्रूपं सांकर्षणं हरेः।
तत्र ज्ञानमयत्वेन देवः संकर्षणो बली।
व्यनक्त्यैकान्तिकं मार्गं भगवत्प्राप्तिसाधनम्।।
(5,21-22)

Lakshmī-tantra (4, 14) describes Samkarshaṇa emanation as



Sankarshana, Paharpur Site Museum Rajshahi Dist.

supporting the entire universe as a tiny speck under the skin, or as the parting of hair.

तेषां ज्ञानबलोन्मेषे संकर्षण उदीर्यते।
बिभर्ति सकलं विश्वं तिलकालकवत्स्वतः॥

That it to say, the universe is still largely undeveloped and inarticulate at this stage. The text also suggests that even at this primordial stage of creation, the scriptural lore for the benefit of the living beings was ushered into existence, as a sort of unstruck sound:

शास्त्रं संकर्षणादेव भाति निर्व्याहिशब्दवत्॥

(ii) Pradyumna, who emanates from the pairing of vīrya and aiśvarya, renders possible further evolution of the universe by the separation of purusha from prakṛti (through aiśvarya) and also provides practical application for the scriptural lore or wisdom of the bhāgavata creed (showing the way to reach Godhead), viz., spiritual practice for salvation (through vīrya).

ऐश्वर्यवीर्यसंभेदाद्रूपं प्राद्युम्नमुच्यते।

(5, 17)

वीर्यैश्वर्यमयो देवः प्रद्युम्नः पुरुषोत्तमः।
स्थितः शास्त्रार्थभावेन भगवत्प्राप्तिवर्त्मना॥

(5, 22-23)

(iii) Aniruddha, who emanates from the pairing of śakti and tejas, makes it possible for material things to develop and become effective (through śakti), and bestows upon the devotee the benefits of the scriptural lore or spiritual practice (wisdom and practice), viz. salvation, (through tejas).

शक्तितेजः समुत्कर्षादानिरुद्धो तनुर्हरेः।
(5, 18)

शास्त्रार्थस्य फलं यत्तद्भगवत्प्राप्तिलक्षणम्।
प्रापयत्यनिरुद्धः सन् साधकान् पुरुषोत्तमः॥
(5, 23-24)

The above account in *Ahirbudhnya-samhitā* ends by declaring that these three are emanations with some attributes manifest (vyakta) from Vāsudeva, in whom all the attributes are unmanifest (avyakta), thus making for four forms:

भगवान् वासुदेवश्च व्यूहाश्चैते त्रयो मुने।
चातुरात्म्यमिदं विद्धि व्यात्ताव्यक्तलक्षणम्॥
(5, 25-26)

Lakshmī-tantra (4, 13) holds that when the six attributes pulsate equally, the state is designated Vāsudeva.

ज्ञानशक्तिबलैश्वर्यवीर्यतेजांस्यशेषतः।
उन्मिषन्ति यदा तुल्यं वासुदेवस्तदोच्यते॥

The cosmic functions of the three vyūhas are given differently in the texts. According to *Lakshmī-tantra* (2, 57), the universe is created by Aniruddha, preserved by Pradyumna and dissolved by Samkarshaṇa.

But *Vishvaksena-samhitā* makes Pradyumna the creator of the entire universe (through aiśvarya), Aniruddha the presever and protector (through śakti) and Samkarshaṇa the destroyer (through bala).

It is interesting that *Parama-samhitā* (2, 99-101) identifies Vāsudeva with dharma (the basis for the cosmic order), Samkarshaṇa with jñāna (knowledge that helps one achieve salvation), Pradyumna with moksha (the actual accomplishment of salvation) and Aniruddha sakaleśvara (the lord of all).

स तु देवश्चतुर्व्यूहो भुवनेष्वधितिष्ठते।
धर्मादिषु परां सिद्धिमवाप्य हितकाम्यया॥
वासुदेवः स्मृतो धर्मो ज्ञानं संकर्षणः स्मृतः।
तथा विमुक्तिः प्रद्युम्नोऽनिरुद्धः सकलेश्वरः।
यत्र व्यक्ता समस्ताश्च चत्वारस्तु गुणा इमे॥

In Aniruddha everything becomes manifest and concrete. He is the cause of what is styled as `mixed creation' (miśra-sṛshṭi); the production of the creator (four-faced Brahmā), the bringing about of the several species of beings, the crystallization of the physical universe, mankind with different proclivities (viz., sāttvik, rājasik and tāmasik), good and evil and so on.

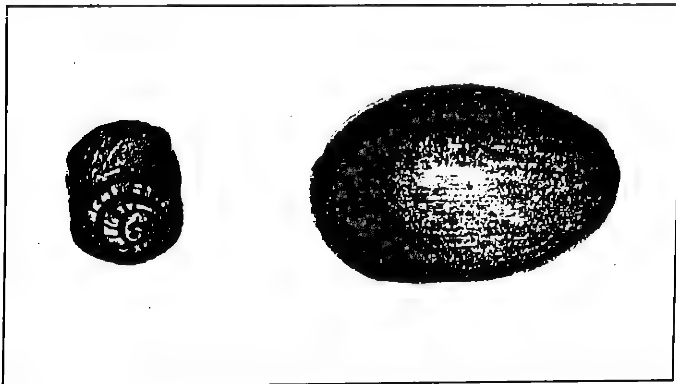
Lakshmī-tantra (6, 12) identifies Saṁkarshaṇa with the individual soul (jīva), Pradyumna with individualized awareness (buddhi) and Aniruddha with the sense of ego (ahaṁkāra)

संकर्षणादयो देवास्त्रय एते पुरातनाः।
जीवो बुद्धिरहांकार इति नाम्नां प्रकीर्तिता।।

The suggestion is that Saṁkarshaṇa provides the foundation for all the individual souls (samasta-jivānām adhishṭhātritayā sthitah), Pradyumna enters into the souls, seizes hold of the faculty of awareness and distinguishes between the subjective and objective frames of reference (jīva-tattvam adhishṭthāya prakṛtes tu vivichya tat), and Aniruddha projects the world of multiplicity and differentiations.

It must not, however, be supposed that the four vyūhas are distinct deities: they are all aspects and functions of one Deity without a second, viz., Para-Vāsudeva. There is also a notion that they emanate in a sequence, Samkarshaṇa from Vāsudeva, Pradyumna from Samkarshaṇa, and Aniruddha from Pradyumna. But they do not undergo any change during such sequential appearance. The simile of lighting one lamp from another is given to illustrate this detail (dīpād dīpa iva). The vyūha-forms are all implicit in Para-Vāsudeva, who is regarded as the primordial form, even as the entire tree in the seed; they become manifest in due course, but they are not different from the original form.

अभेदेनादिमूर्तेर्वे संस्थितं वटबीजवत्।
(Sāttvata-saṁhitā, 5, 81)



SPECIFIC MANIFESTATIONS

(1)

An important concept in this connection is that of Viśākhayūpa, found in *Sattvata-samhitā* (chapter 4) and *Lakshmī-tantra* (chap. 11). Called also Brahma-yūpa, it is a pillar of light said to be resplendentaly located in the high heavens ('aprākṛte divya loke bhrājamānah jyotirmayas stambhākārah'). It is called yūpa because it is sacred and worshipful like the sacrificial post to which the animal to be sacrificed is fastened. It is the form assumed by Para-Vāsudeva for being meditated upon by the yogins ('yoginām dhyānālambanārtham bhagavataiva kalpitah"). The pillar is imagined as having four nodes (parva) from top to bottom, each node facing a different direction. The nodes, which are the points at which the shoots sprout, are represented by the four vyūha-forms. The pillar is described as 'viśākha' because there are no shoots but only nodes, or because there are shoots alround (vitata). The bottom-most node represents Aniruddha, dark in colour like the rain-bearing cloud, facing north. The next higher node faces west, representing Pradyumna who is yellow in colour like burnished gold. The node above it represents Samkarshaṇa who is red like ruby and faces the southern direction. The topmost node is Vyūha-Vāsudeva, white in colour like sun-shine and facing east.

शाखास्तु वासुदेवाद्या विभोर्देवस्य कीर्तिताः।
विशाखयूपो भगवान् हि करोति तत्॥

(*Lakshmī-tantra,* 11, 29)

The pillar itself, representing as it does Para-Vāsudeva, is devoid of such colour differentiations, has all the six attributes in full measure and equal potency and appears only as dazzling light.

अभिन्नपूर्णषाड्गुण्यविभवेनोपबृंहितम्।
भाभिः सितादिभिर्दीप्तमभिन्नाभिर्निरन्तरम्॥

(*Sāttvata-samhitā,* 4, 3)

Para-Vāsudeva is the foundation for all the vyūha-forms, including Vyūha-Vāsudeva, even as the pillar is for the nodes. The four nodes arranged along the pillar (from bottom upwards) also represent the four states: wakefulness (jāgrat), dream (svapna), deep sleep (sushupti) and the state beyond it (turya), representing Aniruddha, Pradhumna,



Krishna in Dvārakā

Samkarshaṇa and Vāsudeva respectively. From the point of view of manifestation, the nodes (from bottom upwards) indicate very clear (spashṭa-tara), clear (spashṭa), somewhat clear (kiñchit-spashṭa) and altogether unclear (aspashṭa) respectively. In visual imagery, the ornaments, characteristic weapons like conch and discus which the vyūha-forms of the Deity carry, the retinue and other details are involved. They are very clear at the bottom-most (jāgrat) level, and the clarity gradually fades until at the upper-most (turya) level they are not even seen in outline.

The concept of Viśākha-yūpa explains not only that the four vyūha-forms are essentially Para-Vāsudeva but also that the interval between the appearance of one vyūha-form and the appearance of its subsequent vyūha-form is filled with the light of Para-Vāsudeva, who is the pillar of light (Viśākha-yūpa). There is no stretch of time or speck of space that is not covered by Para-Vāsudeva. According to *Lakshmī-tantra* (11, 11-13)

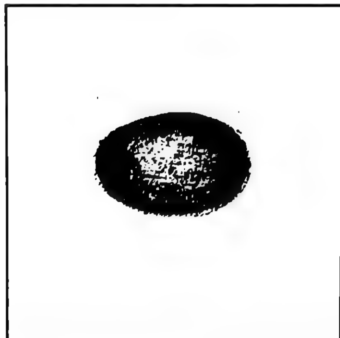
व्याहाद् व्यूहसमुत्पत्तौ पदाद्यावत्पदान्तरम्।
अन्तरं सकलं देशं सम्पूरयति तेजसा।।

पूजितस्तेजसां राशिरव्यक्तो मूर्तिवर्जितः।
विशाखयूप इत्युक्तस्तज् ज्ञानादिबृंहितः।।

तस्मिन् यस्मिन् पदे तस्मान्मूर्तिशाखाचतुष्टयम्।
वासुदेवादिकं शक्र प्रादुर्भवति वै क्रमात्।।

The concept illustrates how the four vyūha-forms take shape, and how they are related to further or secondary vyūha-forms (vyūhāntara) is also involved in the imagery of Viśākha-yūpa.

The imagery of Viśākha-yūpa is intimately connected with the śālagrāma, and also with the chatur-mūrti iconography.



(2)

The next major mode of the Deity, known as Vibhava (incarnations), is explained on the principle of Viśākha-yūpa without reference to the four vyūha-forms in *Lakshmī-tantra* (11, 17-18)

पुनर्विभववेलायां विना मूर्तिचतुष्टयं।
विशाखयूप एवैष विभवान् भावयत्युत।
ते देवा विभवात्मानः पद्मनाभादयो मताः॥

Sāttvata-samhitā (9, 56) makes Viśakha-yūpa the overlord of the host of all the vibhava-forms.

वैभवियस्य यूथस्य पतित्वेनावतिष्ठते॥

Para-Vāsudeva assumes four vyūha-forms for favouring the world (jagatām upakārāya) and for providing a support for contemplation (manasah ālambanāya). In order further to augment these benefits, each of the four vyūha-forms has three secondary emanations (called vyūhāntara or mūrtyantara), thus making twelve iconic forms facilitating worship and ritual (samsāriṇām anugrahārtham). *Mahā-sanatkumāra-samhitā* (3, 6, 34) has an additional list of twelve vidyeśvaras, three for each vyūha-form. The twenty-four forms are together called chaturviṁśati-mūrti-gaṇa.

1. Vyūha-Vāsudeva:
   (a) Vyūhāntara:
      (i) Keśava
      (ii) Nārāyaṇa
      (iii) Mādhava
   (b) Vidyeśvaras:
      (i) Vāsudeva
      (ii) Prushottama
      (iii) Janārdana

II Vyūha-Samkarshaṇa
   (a) Vyūhāntara:
      (i) Govinda
      (ii) Vishṇu
      (iii) Madhusūdana
   (b) Vidyeśvaras:
      (i) Samkarshaṇa
      (ii) Adhokshaja
      (iii) Upendra

III Vyūha-Pradyumna:
   (a) Vyūhāntara:
      (i) Trivikrama
      (ii) Vāmana
      (iii) Śrīdhara
   (b) Vidyeśvaras:
      (i) Pradyumna
      (ii) Nṛsiṁha
      (iii) Hari

IV Vyūha-Aniruddha:

(a) Vyūhāntara:
- (i) Hṛshīkeśa
- (ii) Padmanābha
- (iii) Dāmodara

(b) Vidyeśvaras
- (i) Aniruddha
- (ii) Achyuta
- (iii) Kṛshṇa

The Vibhava forms are special and specific manifestations of the Deity on earth, proceeding from the Aniruddha-form of the Vyūha, the bottom-most node of the Viśākha-yūpa which is located in the high heavens. They are therefore also called `descents' (avatāra) or appearances in front of the denizens of earth (pradurbhāva-gaṇa). Sometimes a distinction is drawn between `vibhava' and `avatāra'. The avatāra is a more inclusive expression, and comprehends `vibhava' as specific manifestations, `āveśa' as possessions, `archā' as worshipful iconic forms, and even `antaryāmi' as the form of the Deity abiding in the heart of the devotee (Aniruddha as the antaryāmi of all beings).

In a sense, the four vyūhas also illustrate `avatāra' or descent of the deity. From the Vyūha-Vāsudeva form which is on top of the Viśākha-yūpa, the Deity descends and becomes involved in the transactional world and is therefore more easily approached. The Viśākha-yūpa itself is located in Śrī-vaikuṇṭha, and not on the earth or amidst mankind. The Deity has therefore to make a further descent to make its presence and power felt by human beings.

It is here that the ideological association of Viśākha-yūpa in the heavens and śālagrāma on earth becomes significant. Hiraṇya-garbha-śālagrāma is the formal correlate of viśākha-yūpa. The variety of śālagrāma-stones is for the sake of ensuring facility in approaching the Deity. The stones are distinguishable in terms of the ten avatāras and the twenty-four mūrtis, explained in the sequel.

The ten well-known avatāras are according to *Pādma-tantra* (1, 2, 31 ff), descents from the four vyūha-forms thus:

I Vāsudeva

(1) Matsya, (2) Kūrma, and (3) Varāha;

II Samkarshaṇa:

(4) Nṛsimha, (5) Vāmana,

(6) Rāma and (7) Paraśurāma;

III Pradyumna:

(8) Bala-rāma,

IV Aniruddha:

(9) Kṛshṇa, and (10) Kalkin.

These forms belong to the variety of avatāras known as `sākshādavatāra' or `svarūpāvatāra', viz the Deity's nature manifesting itself directly in them. This is distinguished from the forms known as `āveśāvatāra', where the Deity's attributes take possession occasionally of beings, divine and human (hence also known as `guṇāvatāra'). Illustrations of the latter variety are Buddha, Vyāsa, Arjunà, Kubera, Kārtavīrya, Agni, Dattātreya, Vishvaksena, Pṛthu and Muchukunda. They are to be regarded as human beings inspired by Godhead to assume human forms and accomplish a specific purpose among mankind. They are also minor avatāras, where an aspect, an attendant, or a weapon of the Deity assumes an incarnation to carry out the Deity's purpose. These are called `aṁśāvatāras'.



Yogā-narasimha (in the sanctum of a shrine in Vimāna-pradakshiṇa, Tirumala Tirupati Temple)

In Tantra-siddhānta, nine forms of Vishṇu are recognized: the four vyūha-mūrtis, Nārāyaṇa, Haya-grīva, Vishṇu, Nārasimha and Varāha (*Pādma-samhitā,* jñāna-pāda, 1, 81, 83)

नवमूर्तिप्रधानं तु तन्त्रसिद्धान्तमुच्यते।
चतस्राः कथिता पूर्वं वासुदेवादयस्तथा।
नारायणो हयग्रिवः विष्णुर्नृहरिसूकरौ॥



Varāha-svāmi in the sanctum of the shrine on top of the Tirumala hills

All the avatāras and dvādaśa-mūrtis and prādurbhāvāntara - mūrtis are derived from these nine (ibid, charyā-pāda, 19, 119)

The differentiation of the one God into a multiplicity of forms has been explained in the Samhitā texts like *Haraśīrsha-pāñcharātra* preliminarily four in terms of the four Vedas (Rg., Yajur, Sāma and Atharva), castes (brāhmaṇa, kshatriya, vaiśya and śūdra) and guṇas (dharma, jñāna, vairāgya and aiśvarya):

देवतेह परं ज्यतिरेक एव परः पुमान्।
स एव बहुधा लोके मायया भिद्यते स्वया।।

मूर्तयो वासुदेवाद्या धर्मज्ञानदिभेदतः।
चतस्रस्तस्य विज्ञेया वेदवर्णगुणाश्रयाः।।

There is also the role played by the three powers; intention (ichhā), gnosis (jñāna) and action (kriyā). Thus we have twelve forms:

इच्छाज्ञानक्रियाभेदात् तिस्रो वै तस्य शक्तयः।

याभिर्द्वादशधा भिन्नाश्चतस्रस्तस्य शक्तयः।।

चतुर्मूर्तिपरः प्रोक्त एकैको भिद्यते त्रिधा।
केशवादिप्रभेदेन मूर्तिर्द्वादशकं स्मृतम्।।

Finally, taking into account the initial four and the subsequent twlve forms, together with the three powers, we have twenty-four forms.

The ten iconic forms of Vishṇu illustrating the celebrated incarnations are collectively known as 'the ten forms' in Pāñcharātra texts. They are also called 'prādurbhāvas' (or incarnatory appearances or projections), and are described as emanatory forms of Aniruddha, the fourth Vyūha (*Lakshmī-tantra*, 1, 55).

What these ten are, however, is not uniformly given in the early texts. For instance, *Mahābhārata* (Śānti-parva, 'Nārāyaṇīya' Section, 12, 349, 104) gives the following list: (1) Hamsa (2) Kūrma (3) Matsya, (4) Varāha, (5) Nārasimha, (6) Vāmana, (7) Bhārgava-Rāma (9) Sāttvata (viz. Kṛishṇa) and (10) Kalki. But the list given in *Matsya-purāṇa* (47, 46) is different: (1) Nārāyaṇa, (2) Nārasimha, (3) Vāmana, (4) Dattātreya, (5) Māndhāta, (6) Jāmadagnya, (7) Dāśarathi-Rāma, (8) Vedavyāsa, (9) Buddha and (10) Kalki. This text also gives the period and purpose of the incarnations, and the 'purohitas' who revealed the divine status of these manifestations during these periods: Brahmā, Rudra, Dharma, Mārkaṇḍeya, Autathya, Viśvāmitra, Vaśishṭha, Jātukarṇa, Dvaipāyana and Pārāśarya respectively.



The Daśāvatāra Ganjīpha cards from Orissa

A distinction is made here between the 'divine' manifestations (viz. the first three, 'etās tisrah divyās sambhūtayah'), and the 'human' manifestations (the other seven, 'mānushyāh sapta'). *Vāyu-purāṇa* (98, 71f), which made a similar distinction, also lists ten forms, but substitutes Nārāyaṇa with Yajña in the former group, and Buddha with Vāsudeva-Kṛshṇa; and it does not name Māndhāta, but merely mentions 'the fifth'.

But the more popular list of ten forms are: (1) Matsya, (2) Kūrma, (3) Varāha, (4) Nārasimha, (5) Vāmana, (6) Jāmadagnya-Rāma (viz. Paraśurāma), (7) Dāśarathi-Rāma (8) Kṛshṇa, (9) Buddha, and (10) Kalki. One can see that the three forms in the *Vāyu-purāṇa* list, Yajña, Dattātreya and Veda-vyāsa are substituted by Matsya, Kūrma and Varāha. These ten forms are included in larger lists of sixteen forms in Bhāgavata, (11, 4, 3ff), twenty-two forms (1, 3, 6-22) and twenty-three forms (2, 7, 1 ff) and in several Pāñcharātra texts, of thirty-six forms (*Vishvaksena-saṁhitā, Tattvartraya-samhitā-bhāshya* by Vara-vara-muni), thirty-eight forms (*Lakshmī-tantra,* 1, 19-25), and thirty-nine forms (*Sāttvata-samhitā* ch. 9, and *Ahirbudhnya-saṁhitā* Ch. 15).

The larger lists are known as 'Prādurbhāvāntara-gaṇa', including the manifestations of Vishṇu as inanimate, plant, animal and human forms, each with a specific purpose. The earliest list of ten forms occurs in *Mahābhārata* ('Nārāyaṇīya' section in Śāntiparva, 12, 349, 104) and it appears to be a selection from the larger lists of thirty-eight or thirty-nine forms. The first three in the later lists (viz. Vihaṅgama, Kamaṭha and Eka-śṛiṅga-tanu) appear here as Hamsa, Kūrma and Matsya. The form of Buddha omitted in the Mahābhārata list finds a place in the larger list of thirty-nine forms as Śāntyātman (cf. *Bṛhat-samhitā,* 58, 19 and *Agni–purāṇa,* 49, 8, where Buddha has been described as 'śāntāman'). The list in *Matsya-purāṇa* includes Buddha and omits Haṁsa (from the *Mahābharāta* list). But the Buddha mentioned here is described as hailing from the Kīkaṭa country and as born to delude the enemies of gods ('sam-mohāya sura-dvishām'). The *Mahābhārata* list, with this amendment, appears to have held the ground.

The Pāñcharāta texts further make a distinction between 'primary' (mukhya-vṛtta) and 'secondary' (anuvṛtta) manifestations among the

ten forms of Vishṇu. The 'primary' forms are those which involve in full the two charateristic qualities of Aniruddha (the vyūha aspect from which all the incarnatory forms are evolved), viz. tejas ("lustre") and śakti ("power") and only partially the other four qualities (jñāna, bala, aiśvarya and vīrya), whereas the 'secondary' manifestations are derived from the conjoint operations of the latter four qualities in the main (cf. *Pādma-samhitā*, jñāna-pāda', Ch. 20). The four forms which are regarded



Vāmana



Narasimha

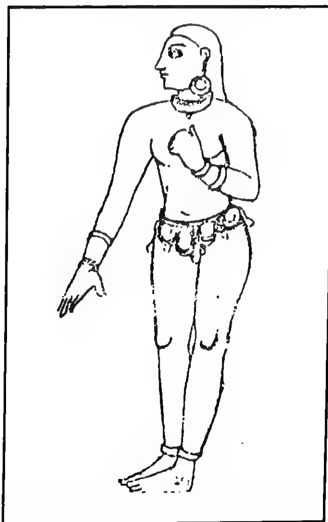
as 'primary' in their manifestation are Matsya, Kūrma, Varāha and Nārasimha' and all the other six forms are illustrations of the 'secondary' variety.

The *Matsya-purāṇa* also gives, as said earlier, the period when each of the forms manifested itself and the purpose of such manifestation. Not taking into consideration three of the ten forms mentioned there which are not included in the standard list (viz. Nārāyaṇa, Dattātreya and



Kṛishna

Māndhāta), Nārasimha appears in the fourth kṛta-age of Vaivasvata-manvantara to kill the demon Hiraṇya-kaśipu; Vāmana was born of Aditi in the seventh Tretā-yuga of the same Manvantara ('inter-regnum of Manu') to rid the worlds from the domination of Bali; Jāmadagnya-Rāma was born as the son of the sage Jamadagni to punish the wicked kshatriyas and to defeat the design of Kārtavīrya, in the nineteenth Tretā-yuga; Rāma was born as the son of king Daśaratha in the twentyfourth Tretā-yuga to relieve the world of the terrors of Rāvaṇa; Kṛshṇa (-the text mentions Vedavyāsa instead of his contemporary Kṛshṇa-) appeared at the end of the twenty-eighth Dvāpara-yuga to restore dharma and destroy adharma; Buddha appeared in the Kīkaṭa country to delude the demons, at the beginning of the Kali-yuga ('kalau sampravṛtte'); and Kalki is the form yet to manifest.



Buddha



Kalki

As regards the forms not mentioned in this text, Matsya appeared at the end of the previous kalpa to retrieve the Vedas which were stolen by the asura Haya-grīva from Brahmā who was asleep; Kūrma appeared soon after, to support the Mandara mountain which was used as the churning rod by the devas and asuras engaged in churning the Ocean of Milk for ambrosia; and Varāha manifested in the fourth Kṛta-yuga of Vaivasvata-manvantara to retrieve the Earth which had been hidden in the depths of the water of dissolution (pralayārṇava) by the asura Hiraṇyāksha.

Thus the order in which the ten forms are recounted in the standard list (viz. Matsya-Kūrmo-Varāhas cha Nārasimho' tha Vāmanah; Rāmaś cha Kṛshṇaścha Bauddhah Kalkir athaiv cha) is chronological. Matsya and Kūrma appeared at the beginning of the present kalpa; Varāha and Nārasimha appeared subsequently (in the first phase of time, viz. Tretā-



Matsya

yuga); Kṛshṇa belonged to the Dvāpara-yuga, the third phase; and Buddha appeared at the commencement of the fourth and present phase, Kali-yuga; and will be followed by Kalki who will herald the end of this phase of time.

The ten forms are iconographically described in texts, and represented both in painting and in sclupture. There is a tradition of depicting the ten forms together in the prescribed order along the arch of the



Rāma

'prabhāvali' for Vishṇu images or in a circle in the ceiling of the temple; another tradition represents the ten forms in the girdle-belt of the Vishṇu image. The forms are, of course, separately sculptured on walls and pillars of the temple-halls. They are mostly shown as having completely or partially human forms, with two or four hands.



Paraśurāma

Matsya and Kūrma are usually shown with the lower halves of their bodies in the form of fish or tortoise

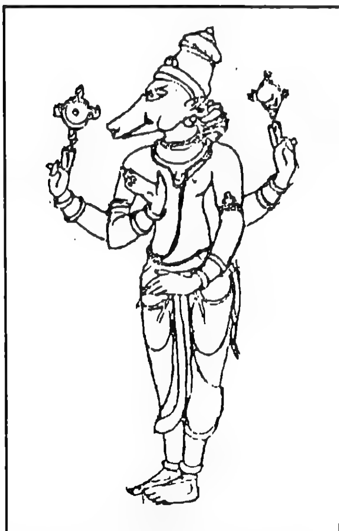


Kūrma

while the upper parts are human in form and four-armed. There is also a tradition of representing these two forms as just fish and tortoise. Sometimes fish is shown in the midst of waters, and tortoise as supporting the mountain. There are, however, few temples mainly dedicated to these two forms of Vishṇu. The temple at Śrī-Kūrmam in Āndhra Pradesh is dedicated to the tortoise form.

The next two forms are half-animal and half-human in delineation: Varāha also called Nṛ-Varāha or "man-boar" has a human body, with a boar's head, and Narasimha ("man-lion") has a human body with a lion's head. It is usual in both these forms for the god to have four arms, two of which carry the charateristic emblems of Vishṇu, viz. conch and discus.

Both forms have several varieties of representation. Varāha is shown more often than not as lifting the earth-goddess in a human form (two



Varāha

armed and seated), and Narasimha in the act of killing Hiraṇya-kaśipu, or along with Lakshmī, or alone.

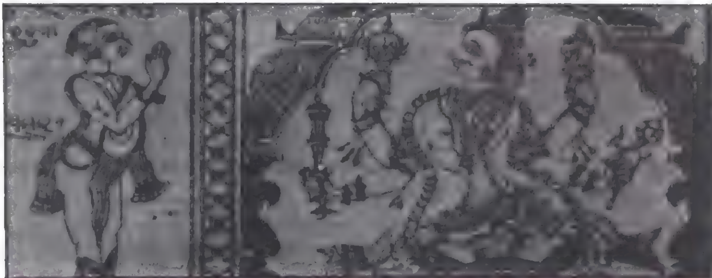
The other forms are all entirely human in delineation and two-armed (excepting some varieties of Kṛshṇa, and some representations of Kalki). Vāmana is shown as a boy in a moving posture holding an umbrella in one hand and waterpot in the other. He is generally shown alone, but he may be shown with Bali, or along with the Trivikrama representation. Rāma, the son of Jamadagni, is shown standing and holding a battle-axe (paraśu, hence known as Paraśu-Rāma); and Rāma, the son of Daśaratha, is shown holding bow and arrow.

The former Rāma is always shown alone, and his independent representations are very rare indeed. And seldom is he worshipped as the main deity in temples. There are a few temples known after Paraśu-rāmeśvara in the South, but they are actually Śiva temples with a liṅga in the sanctum, said to be installed by Paraśu-Rāma.

Most frequently represented forms of Vishṇu are those of Rāma, the son of Daśaratha, and Kṛshṇa. And the country has numerous shrines, big and small, where one of these two forms is worshipped. Kṛshṇa's form has probably the largest number of varieties in icons as well as in śālagrāma. He is variously shown as infant, child, boy, young man, teacher, cowherd, protector, flautist, lover, or killer of demons; alone, or with cows and damsels, or with devotees; with two or more arms; and seated, standing or dancing.

There are some lists of ten incarnations of Vishṇu where the three Rāmas are counted. Rāma, son of Jamadagni (Paraśu-Rāma), Rāma, the son of Daśaratha (Śri-Rāma) and Rāma, the brother of Kṛshṇa (Bala-Rāma). The last-mentioned Rāma in these lists either substitutes for Buddha or for Kṛshṇa himself (when Kṛshṇa is identified with Vishṇu, and all the ten incarnations are claimed to be actually his, as for instance in the invocatory verse of Jayadeva's *Gīta-Govinda*).

When Bala-Rāma is shown as the eighth form, he is two-armed and holds a plough-share (hala or pestle, (musala) in his right hand. He is in this form said to represent Samkarshaṇa. And being



Vishnu from a palmleaf manuscript from Orisa

contemporaneous with Kṛshṇa, who is a 'complete incarnation' for the Dvāpara-yuga (pūrṇāvatāra), Bala-Rāma can only be a partial manifestation (aṃśāvatāra) of Vishṇu.

Buddha is always shown as two-armed, and seated in a meditative posture. *Nāradīya-samhitā* (13, 301-302) prescribes that Buddha must be represented with two hands, assuming the gestures of protection and boon-bestowal (varābhya-kara-dvandva) and seated in the perfect lotus-posture (baddha-padmāsana); his eyes must be half-closed in contemplation (dhyānonmīlita-netrà); and he must be represented and worshipped as a saint (muni). While temples exclusively devoted to Buddha are not there within the fold of Vaishṇava religion, Vishṇu is not inferquently represented as a yogi. The famous shrine at Badarī-nāth has in the sanctum the image of Vishṇu resembling Buddha. Some representation of Nara-Nārāyaṇa, Dattātreya, Para-Vāsudeva, Yoga-mūrti and Mādhava are Buddha-like.

Kalki, the last of the ten forms, is rarely represented, and never worshipped, independently. When represented in this form he is shown as two-armed, holding a sword in one hand and the gesture of boon-bestowal or of protection in the other, or holding bow and arrow in the hands, or as four-armed carrying

conch and discus in the upper hands. He is shown as riding a horse. Sometimes, he is delineated as a standing Vishṇu figure (with four arms, having the usual emblems of Vishṇu), but with a horse's head; not infrequently, only a horse, or with a sword standing upright on its back, would indicate Kalki.

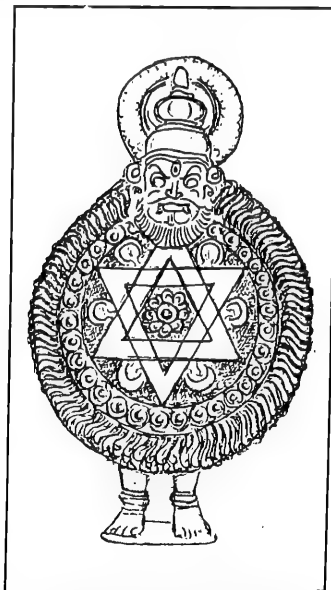
In the Pāñcharātra tradition, the following are the details of the month, day and time of the manifestation of the ten forms:

Form	Hindu-month	Day	Time
1. Matsya	- Chaitra (śukla)	3rd	after-noon
2. Kūrma	- Vaiśāka (śukla)	full-moon	evening
3. Varāha	- Bhādrapada (śukla)	3rd	after-noon
4. Nārasimha	- Vaiśākha (śukla)	13th	evening
5. Vāmana	- Bhādrapada (śukla)	12th	noon
6. Jāmadagnya	- Vaiśākha (śukla)	3rd	noon
7. Rāma	- Chaitra (śukla)	9th	after-noon
8. Kṛshṇa	- Śrāvaṇa (kṛshṇa)	8th	midnight
9. Buddha	- Aśvina (śukla)	10th	evening
10. Kalki	- Śrāvana (śukla)	6th	evening



(3) CHATURMŪRTI

The four primordial forms of Vishṇu extolled in the Vaishṇava-āgama texts are the emanatory (vyūha) aspects. The philosophical context of these forms consists of the six divine qualities (shaḍ-guṇa):



CHAKRA PURUSHA (from Kerala) representing the six qualities

knowledge (jñāna), lordship (aiśvarya), and potency (tejas). The six qualities are grouped into three sets: the first set comprising the first three qualities, the second set the remaining three qualities, and the third set formed of three pairs: knowledge and energy, lordship and valour, potency and splendor.

All the six qualities are manifest in the first of the four forms, known as Vāsudeva. The three pairs of qualities making the third set are manifest in three other forms respectively known as Saṁkarshaṇa, Pradyumna and Aniruddha.

The Pāñcharātra texts declare that the four forms are, in fact, four aspects of the same Godhead, and suggest a sequence in the four emanatory forms in the context of creation: first Vāsudeva, then Saṅkarshaṇa, followed by Pradyumna and finally Aniruddha (cf. *Nāradīya-saṁhitā,* 1,33 cf).

Piercing the dense darkness that existed prior to creation, from Vishṇu emanated Vāsudeva, white in body-colour and complete in all the four aspects (kalā). He had four arms, representing the four dimensions of the created universe: emergence (sṛshṭi), maintenance (sthiti), dissolution (samhāra) and emancipation (mukti).

From Vāsudeva's own body, another body was dragged out (ākṛshya tu svakād dehāt), viz. Samkarshaṇa. Red in body-colour, he too was complete in all the four aspects (chatushkalā). Based on Vāsudeva, he performed severe penance and produced Pradyumna, the third emanatory form.

He was the universal soul (viśvātmā), and was four-armed, carrying conch, discus, mace and lotus, symbolizing the four dimensions of the created universe. Pradyumna in turn contemplated and produced from half of his own body (dehārdhāt) Aniruddha, the lord of the universe and master of yogins.

All four of these forms are indeed one with Vāsudeva (vāsudevātmaka). And they were ritualistically named Parama-haṁsa (or Purusha), Vyoma (or Satya), Nāda (or Achyuta), and Hamsa (or Nārāyaṇa), respectively. They were also said to represent the four great time-periods, viz. Kṛta-yuga, Tretā-yuga, Dvāpara-yuga and Kali-yuga respectively (*Nāradīya-saṁhitā,* 1, 50-51). Their feminine

counterparts were forms of Lakshmī: Śānti for Vāsudeva, Śrī for Samkarshaṇa, Sarasvatī for Pradyumna and Rati for Aniruddha (ibid, 52-55).

The ten incarnations (avatāra) of Vishṇu are accommodated within the four emanatory forms: Vāmana and Kṛshṇa are manifestations of the Vāsudeva forms; Matsya, Kūrma, the two Rāmas (Jāmadagni and Dāśarathi) and Kalki of Saṁkarshaṇa; Buddha of Pradyumna; and Varāha and Nṛsimha of Aniruddha (ibid, 1, 57-60).

The texts prescribe that icons of these four forms must be installed separately (chatasro mūrtayah pratishṭhāpyā pṛthak), and that they must assume four bodily postures: Vāsudeva, standing (sthānaka); Samkarshaṇa, seated (āsīna), Pradyumna, recumbent (śayāna); and Aniruddha, in the moving posture (yānakarmaṇi).

(1) Vāsudeva may be represented either as two-armed or as four-armed. This primal divine form (ādyam bhagavad-rūpam) is white in complexion like snow. He is pacific in aspect (saumya-vaktra), and wears yellow silken garment (pīta-kauśeya-vasana), according to *Lakshmī-tantra,* or red garments, according to *Vishvaksena-samhitā.* It is more usual to show him as four-armed. His normal right hand assumes the gesture of protection (or holds a lotus), the corresponding left hand holds the conch (śamkha), the upper right hand carries the discus (chakra), and the corresponding left hand carries the mace (gadā) or a scripture (pustaka) (Lakshmī-tantra, 10, 29-30). *Vishṇu-dharmottara* (3, 85, 11-12) prescribes that the mace must be shown in a lady's form and the discus as a man. His chest is marked by the Śrī-vatsa gem.

When represented on a Vimāna (superstructure over the sanctum), he faces the western direction.

(2) Saṁkarshaṇa (also known as Bala-bhadra) is lustrous like the morning sun (bāla-sūrya-pratīkāśa, viz. pink), or white like snow (tushāra-nichayākāra), and wears blue garments. He wears ear-ornaments only for one ear (kuṇḍalaika-vibhūshita). He is four-armed and carries in his hands ploughshare (lāṅgala) instead of discus, pestle (muśala) instead of mace (*Vishṇu-dharmottara,* op. cit. 22 and cf. *Hayaśīrsha-samhitā,* 21, 5). Some

texts substitute ploughshare with arrow (astra) and pestle with sword (khaḍga).

When represented on the Vimāna, he faces the southern direction.

(3) Pradyumna is red in body-colour or dark-green like sprouts of grass (dūrvāṅkura-śyāma) (according to *Vishṇu-dharmottara,* op.cit.), and wears red silken garments (*Lakshmī-tantra,* 38. 56). He is distinguished by his crocodile-banner (makara-dhvaja). He may be two-armed or four-armed. When two-armed, he holds a bow and an arrow in his hands (*Hayaśīrsha-samhitā* 21, 9), and when four-armed he holds discus (chakra) and bow (dhanu) in his right and left upper hands respectively, and his normal hands assume the gesture of boon-bestowal and protection (varadābhaya). Alternatively, he holds in his four hands conch, discus, mace (Daṇḍa) and lotus. He may also hold sword (khaḍga) and spear (śūla) in his hands. *Vishṇu-dharmottara* prescribes that bow must be substituted for the usual discus, and arrow for the mace; and the other hands must hold ploghshare and pestle (op. cit., 24-25).

When represented on the Vimāna, he faces the western direction.

(4) Aniruddha is dark-blue like cloud in body-colour (nīla-jīmūta-saṅkāśa) and wears yellow garments. He is alternatively pink like lotus-petal in body-colour and he wears red garments (*Vishṇu-dharmottara* op.cit., 26). He is accompanied by his consorts, Śrīdevī and Bhūdevī. He is four-armed and carries in his hands the bow called Śārṅga, arrows, and the gestures of boon bestowal and protection. According to *Vishvaksena-samhitā* (11, 25-26), however, he carries in his upper hands conch (left) and discus (right), and in his normal hands the mace (left) and gesture of protection (abhaya). *Vishṇu-dharmottara* suggests that he must have shield (charma) instead of discus, and sword (asi) instead of mace (op. cit., 26).

This form may also be represented as recumbent upon Śesha (anantopari śāyinam), with Śri-Devī to his right and Pushṭi-devī to his left. In his posture, he may be two-armed or four-armed.

When represented on the Vimana, he faces the norther direction.

In the Āgama-siddhānta division of the pāñcharātra adherents,



Chatur-mūrti (From Kashmir, stone, now in Berlin Museum)

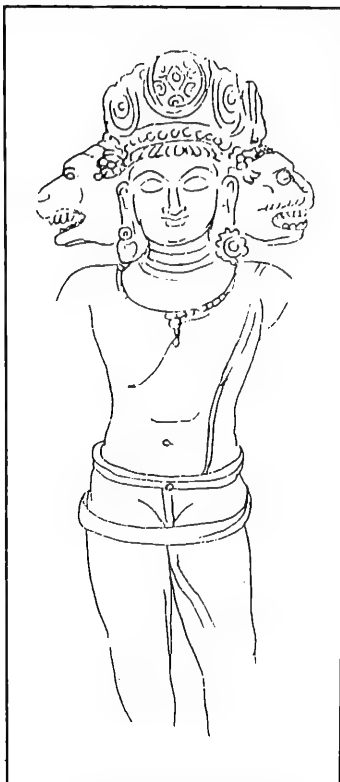
importance is given to the worship of all these four forms of Vishṇu (chatur-mūrti-pradhāna). In the sanctum of the temples belonging to this faction, all the four forms are iconographically represented in identical shape, and on the same pedestal. They are only two-armed, and they carry no weapons; the arms must hang down at the sides. They are all regarded as white in complexion, and wear white garments. Worship is accorded equally to all of them. And the usual sequences of food-offering (bali-dāna), daily procession (nityotsava), rites of sanctification (pavitrotsava) and ceremonial conducting to bed (śayanotsava) are omitted in the worship of these four forms. The deities are not accompanied by their consorts.

In the northern parts of the country, especially in Kashmir there is a representation of Vishṇu, which was very popular in the medieval times. Known as Chatur-mūrti or Vaikuṇṭha, this is a composite icon of the four emanatory forms. *Vishṇu-dharmottara* (3, 47, 8-18) contains an elaborate account of the symbolism involved. The image has four faces (symbolizing the four guṇas: bala, jñana, aiśvarya and śakti, and the forms representing them, Vāsudeva, Saṃkarshaṇa, Pradyumna and Aniruddha respectively), and eight arms (symbolizing the eight directions). Each face has two arms (dvau dvau bhujau prati-vaktram): Vāsudeva is known by the hands carrying discus and mace (chakra-gadā, representing purusha and

prakṛti, sun and moon); Saṁkarshaṇa by the hands that carry pestle (muśala, representing death or mṛtyu) and plough (representing time or kāla); Pradyumna by the hands that hold bow (chāpa, representing Sāmkhya) and arrow (bāṇa, representing Yoga); and Aniruddha by the hands that carry shield (charma, standing for the veil of ignorance that brings forth the world, 'ajñānāvaraṇam jagatsṛshṭi-prayojanam') and sword (khaḍga, standing for renunciation or vairāgya that cuts as under the veil of ignorance and its bondage).

The same text prescribes (3, 44, 9-13) that the image of Chaturmūrti must be made as mounted on Garuḍa, as bedecked with all ornaments, with the Kaustubha gem adorning the chest, and as wearing splendid yellow garments. He must have four faces, and arms twice that number (eight). The face that is turned to the viewer (viz. front, or the face that is to the east) is a human one, pacific in nature (saumya); this represents the Vāsudeva form and among the guṇas, bala.

The face on the right (viz. on the southern side) is that of Narasimha, representing Saṁkarshaṇa and jñāna. The face on the left (viz. on the northern side) is that of a boar (Varāha), representing Pradyumna and aiśvarya.



Chatur-Mūtrhi (from Kashmir)

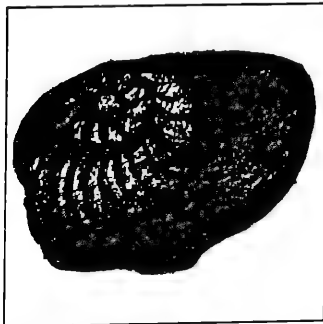
The face on the back (viz. on the western side) is terrific (Kapila, i.e. raudra), representing Aniruddha and śakti.

Jayākhya-samhitā (6th paṭala, 71-76), calls this form Vaikuṇṭha, the creator and lord of the universe (jagat-srashṭāram īśvaram), and describes it as four-faced but four-armed (unlike *Vishṇu-dharmottara* which prescribes eight arms for this form). The face in front is that of Vaikuṇṭha (probably identical with Vāsudeva), and the other three faces are as mentioned above. *Rūpa-maṇḍana* (3, 52-54), which text also knows this form as Vaikuṇṭha, gives it four faces and eight arms. The face in front is that a human being (agratah purushākāram); the face to the right is that of Nṛrasimha; the face at the back is that of a woman (aparam strī-mukhākāram), and the face to the left is that of Varāha. The eight arms carry mace, sword, arrow and discus on the right side, and conch, shield, bow and lotus on the left side.



Chatur-mūrthi head from Kashmir, stone, now in Berlin museum)

When the face at the back is known as Kapila, it is made fierce-looking and tawny-red in colour (hence called kapila). It is identified with Agni. When the face is that of a woman it probably represents Prakṛti, even as the face in front represents Purusha. The other two faces probably suggest the two familiar incarnations (Narasimha and Varāha).



(5)

CHATURVIMŚATI-MŪRTI

Twenty-four classical forms of Vishṇu (the names of which are daily recited by a large section of the Hindu population), which are distinguished from each other mainly by the arrangement of the four characterstic weapons of Vishṇu, viz. conch (śamkha), discus (chakra), mace (gadā) and lotus (padma) (cf. *Abhilashitārthachintāmaṇi,* 3, 726, 'āyudhānām viparyāsāc chaturshvapi cha bāhushu'). The four weapons symbolize the universal processes relevant to the divinity: lotus symbolizes creation (sṛshṭi-bījam tathā padmam), discus preservation (chakram sthiti-nibandhanam), mace dissolution (gadā samhāra-bījam) and conch emancipation of the soul from bondage (śamkham mukti-nibandhanam) (*Parama-saṁhitā,* 3, 17; cf. also *Bṛhat-brahma-samhitā,* 1, 12, 102-103).

According to the Pāñcharātra doctrine, each of the four vyūha or primary emanatory forms of Vishṇu bring forth three other forms, which are regarded as vyūhāntara or secondary (and also emanatory):

(1) From Vāsudeva emanate Keśava, Nārāyaṇa, and Mādhava;

(2) from Samkarshaṇa emanate Govinda, Vishṇu and Madhusūdana;

(3) from Pradyumna emanate Trivikrama, Vāmana and Śrīdhara;

and (4) from Aniruddha emanate Hṛshīkeśa, Padmanābha and Dāmodara. The twelve secondary emanations are together called 'mūrtyantara' or 'dvādaśa-mūrti'.

From these twelve secondary forms are projected eight other forms, which are further manifestations of the four primary vyūha-mūrtis: Purushottama, Adhokshaja, Nārasimha, Achyuta, Janārdana, Upendra, Hari and Kṛshṇa.

Thus, the four primary 'vyūha' forms, the twelve 'mūrtyantara' forms, and the eight further emanatory forms together constitute the twenty-four forms known as Chaturvimśati-mūrti.

It is believed that each of the letters of the celebrated Gāyatri hymn (consisting of twenty-four letters) is represented by one of the twenty-four forms of Vishṇu. And while performing the daily ritual of sandhyā, it is customary to recite the

names of these twenty-four forms and consecrate the twenty-four spots in the body (cf. *Tantra-sāra*, 1, 43, 44).

While the adherents of the *Tantra-sāra* tradition hold that the basic forms of all the twenty-four deities are identical but for the order of weapons held in their hands (mūla-rūpa-savarṇakāh), and that all of them must be contemplated upon as possessed of the colour of the ruddy dawn, several Pāñcharātra texts describe the forms as varying in body-colour and in the colour of the garments worn, besides in the order of the weapons held. There are slight variations in the details furnished by the texts which deal with the twenty-four forms, like *Pādma-purāṇa*, (Pātāḷa-khaṇḍa), *Skanda-purāṇa* (Kāśī-khaṇḍa), *Agni-purāṇa, Nārada-pāñcharātra, Bṛhad–brahma-samhitā, Rūpa-maṇḍana, Tantra-sāra* and *Nirṇaya-sindhu*. But the account that follows is what is generally accepted.

The order of the twenty-four forms given here is also what is in vogue in the country. But this appears to be based on the *Agni-purāṇa* account. The earlier practice, however, seems to have been different, and more orderly in its enumeration. *Skānda-purāṇa* and, following it, *Tantra-sāra*, take conch (śaṁkha) as the principal weapon (for it symbolizes emancipation, which is the goal of all worship) and which is the first among the four weapons in the customary listing ('śamkha-chakra-gadā-padma'), and make four groups:

Śamkha in the upper right hand, śamkha in the upper left hand, śamkha in the lower left hand and śamkha in the lower right hand (in circumambulatory order, prādakshiṇya).

In each of the four groups, six forms are accommodated, with varying orders of the other three weapons. The six orders are:

(1) krama (serial order, omitting śamkha, the remaining three : chakra-gadā-padma);

(2) vyutkrama (reverse order, viz. padma-gadā-chakra);

(3) padmādi-krama (beginning with padma, viz. padma-chakra-gadā);

(4) gadādi-vyutkrama (reverse order beginning with gadā, viz. gadā-chakra-padma);

(5) ardha-krama (the first two in serial order, viz. śamkha-chakra, and the other two in reverse order, viz.

gadā-padma; thus omitting śamkha, the order would be chakra-gadā-padma); and

(6) sāntara (serial order from the middle, viz. gadā-padma-chakra).

The six forms in each of the four groups would thus give us twenty-four forms.

But the more usual order of the twenty-four forms is given below. All the forms are in a standing posture without bends (sama-sthānaka), pacific in countenance (saumya-vaktra), and four-armed (chatur-bhuja). There are the characteristic emblems of Vishṇu like the tall crown (kirīṭa), garland of wild flowers (vana-mālā), the Kaustubha-gem on the chest.

The forms are bedecked with the usual ornaments (like wrist-lets, arm-lets, necklaces, ear-pieces, and loin-chain) and wear yellow silken garments (pītāmbara). While the actual forms are solitary images, there is a textual association with their feminine counterparts, who are also so many forms of Lakshmi.

The names given to the forms appear to be arbitrary, for there is no correspondance between the meanings implied in the names and the peculiar nature of the forms. For instance, names like Trivikrama, Vāmana, Narasimha and Kṛshṇa have no suggestion whatever of the familar iconographic representations of these forms of Vishṇu. It would appear that among the thousand names of Vishṇu, given in the 'Vishṇu-sahasra-nāma' section of *Mahābharāta,* twenty-four have been selected to indicate the vyūha, mūrtyantara and the further emanatory forms of Vishṇu.

The major detail for the identification of the forms is, as said earlier, the arrangement of the four weapons of Vishṇu in the four hands. While indicating the specific weapons in each of the forms, the order known as 'circumambulatory' (prādakshiṇya) is followed. Some texts begin with the weapon carried in the normal right hand and go on to the weapons carried in the upper right hand, the upper left hand and the normal left hand in order (dakshiṇādhah karāt kramāt).

But the order given here begins with the upper right hand, and goes on to the upper left hand, normal left hand and finally the normal right hand. This is because the first form known as Keśava carries the weapons in the familiar and conventional order of 'śamkha-chakra-gadā-padma', and śamkha (the weapon with which the enumeration should begin) is held in the upper right hand.

(1) **Keśava**: The order of the weapons is: Śamkha-Chakra-Gadā-Padma; the body-colour is golden (suvarṇa); and the form of Lakshmī associated with the form is Śrī-devī, or Kīrti according to *Mantra-mahodadhi* (14th taraṅga) following *Gautamī-tantra*;

(2) **Nārāyaṇa**: Padma-Gadā-Chakra-Śamkha; dark blue (śyāma); Lakshmī (Kānti);

(3) **Mādhava**: Chakra-Śamkha-Padma-Gadā; crystal-white (sphāṭika); Kamalā (Tushṭi);

(4) **Govinda**: Gadā-Padma-Śamkha-Chakra; dark colour (kṛshṇa); Padmā (Pushṭi);

(5) **Vishṇu**: Padma-Śamkha-Chakra-Gadā; white (gaura, kimjalka); Padminī (Dhṛti);

(6) **Madhusūdana**: Śamkha-Padma-Gadā-Chakra; lotus-red (aruṇāmbuja); Kamalālayā (Śānti);

(7) **Trivikrama**: Gadā-Chakra-Śamkha-Padma; peacock-blue colour (śikhi-nibha); Ramā (Kriyā);

(8) **Vāmana**: Chakra-Gadā-Padma-Śamkha; dark coloured (śyāma); Vṛshā-kapī (Dayā);

(9) **Śrīdhara**: Chakra-Gadā-Padma-Śamkha; yellow (haridrā); Dhanyā (Medhā);

(10) **Hṛshīkeśa**: Chakra-Padma-Śamkha-Gadā; lightning hue (taḍit); Maṅgalā (Harshā);

(11) **Padmanābha**: Padma-Chakra-Gadā-Śamkha; dark coloured (ghana-śyāma); Buddhi (Śraddhā);

(12) **Dāmodara**: Śamkha-Gadā-Chakra-Padma; yellow (haridrā); Indirā (Lajjā);

(13) **Samkarshaṇa**: Śamkha-Padma-Chakra-Gadā; Red (rakta) or white (śveta); Hariṇī (Sarasvatī);

(14) **Vāsudeva**: Śamkha-Chakra-Padma-Gadā; white (śveta); Dakshiṇā (Lakshmī);

(15) **Pradyumna**: Śamkha-Gadā-Padma-Chakra; golden (svarṇa); Nityā (Prīti);

(16) **Aniruddha**: Gadā-Samkha-Padma-Chakra; dark (śyāma); Ānandā (Rati);

(17) **Purushottama**: Padma-Śamkha-Gadā-Chakra; white crystal (sphāṭika); Sadāśrayā (Vasudhā);

(18) **Adhokshaja**: Gadā-Śamkha-Chakra-Padma; Dark (śyāmala); Śubhā;

(19) **Narasimha**: Padma-Gadā-Śamkha-Chakra; golden hue (hema-sannibha); Yajñā (Vidhulā);

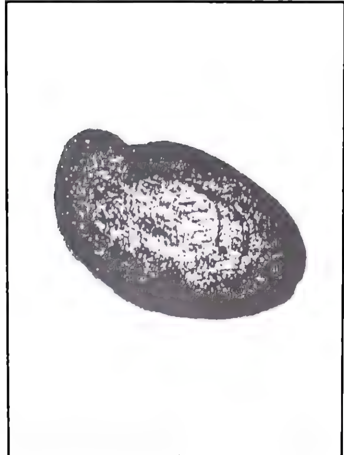
(20) **Achyuta**: Padma-Chakra-Śamkha-Gadā; golden yellow (pīta); Sukhā;

(21) **Janārdana**: Chakra-Śamkha-Gadā-Padma; bright red (atīva-rakta); Saugandhī (Umā);

(22) **Upendra**: Gadā-Chakra-Padma-Śamkha; rainbow-coloured (indra-chāpa) or dark (śyāma); Sundarī;

(23) **Hari**: Chakra-Padma-Gadā-Śamkha; golden yellow (pītanibha); Vidyā (Śuddhi); and

(24) **Kṛshṇa**: Gadā-Padma-Chakra-Śamkha; dark-blue (kṛshṇāmbuda-prakhya) or collyrium coloured (añjana); Suśīlā (Buddhi).





Ādıt-mūrti

The paintings appearing in the following pages illustrate the ten incarnatory forms (daśāvatāras) and the twnety-four mūrti forms(Chaturvimśati-mūrti) of Vishṇu. The paintings were done by artists in the court of the late Maharajah of Mysore, Krishṇa-raja Wodeyar III

They are reproduced here by the courtesy of Karnataka Chitrakala Parishat, Bangalore

DAŚĀVATĀRA



MATSYA



KŪRMA



VARĀHA



NĀRASIMHA



VĀMANA



PARAŚU-RĀMA



ŚRĪ-RĀMA



KṚSHṆA



KALKI

CHATURVIMŚATI-MŪRTI



KEŚAVA



NĀRĀYAṆA



MĀDHAVA



GOVINDA



VISHṆU



MADHU-SŪDANA



TRI VIKRAMA



VĀMANA



ŚRIDHARA



HṚSHĪKEŚA



PADMANĀBHA



DAMODARA



SANKARSHANA



VASUDEVA



PRADYUMNA



ANIRUDDHA



PURUSHOTTAMA



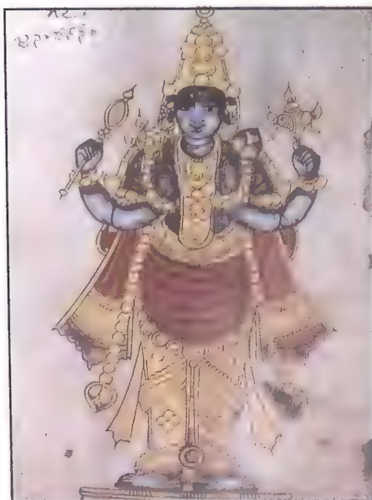
ADHOKSHAJA



NĀRASIMHA



ACHYUTA



JANĀRDANA



UPENDRA

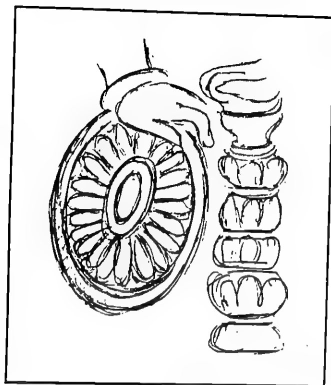


HARI



KRSHNA





Shahkhund Bhagalapur

CHAPTER FOUR

DETAILS OF ŚĀLAGRĀMA

(1)

The śālagrāma-stones that are worshipped are only those which are picked up from the Himālayan stream Gaṇḍakī. The expression Śālagrāma, which is of Purāṇic celebrity, refers to a particular site in the course of this stream, where the sacred stones were found in profusion. The site was once a village, which was distinguished by the Śāla-trees, or by one grand specimen of the species (as the story told hereafter suggests); hence the

name `Śāla-grāma'. The name of the village is spelt variously as 'Śāla-grāma' (with the initial phoneme being palatal, 'tālavyādi'), 'Śāli-grāma', Sāla-grāma (with the initial phenome being dental, 'dantyādi'), and 'Sāli-grāma'. Of these forms `Sāla-grāma' is the correct one, because 'Śāla' is the proper Sanskrit word for the Himālayan tree now known as Shorea robusta (commonly, however, called Sāla, Sākhu and Sukhuā). The word 'Śāla' is derived from the root 'śala gatau' (meaning "to move") (aṇikṛti śālas siddhyati'), and signifies any tree (which is moved by wind 'śalati vayunā chalatīti'), but refers principally to the tree mentioned above (cf. the lexicon *Viśva*, which says 'śālo hāle nṛpa matsya-prabhede sarja-pādape'). Ancient and medieval treatises on Indian medicinal plants give the name of a group of large trees as 'śālādi-varga' (dipterocarpeae), which includes not only the Śāla-trees (Shorea robusta), but also Sarja (Vateria indica), Garjana (Dipterocarpus alatus) and Bhīmasena-karpūra (Dryobalanops aromatica or what is commonly called Sumātrā camphor). The Śāla-trees grow in the Himālayan foot-hills, and prevail from Kāngrā valley to Assam.

It must, however, be mentioned that the commentary on the tāntrik text, *Pārānanda-sūtra,* provides a different explanation for the idea of śālagrāma and insists that 'Śāligrāma' is the correct form. The expression 'Śāli' (`Śālayah' in the plural number) according to this text, signifies lords or masters, and the word 'grāma' means a collection or group thereof (samūha-vāchī śabdah). Śāligrama therefore, represents a collection of gods in one place. Śāligrāma may otherwise mean a stone (grāva) which is a collection of particles of divinity.

शालयः ईश्वराः, तेषां शालीनां ग्रामभूतोऽयं प्रस्तरः तस्मात् शालिग्रामः। अथ वा शालयः सुधाः कणाः तेषां ग्रामः। तस्मात् शालिग्रामः॥

It may also be mentioned that the word Śāligrāma is more popularly used in the North India, while in the Southern states, 'sāligrāma' (dental) is the form that prevails among the people. But the purāṇic accounts, make a clear preference for the form Śālagrāma.

There is a purāṇic story (*Varāha-purāṇa*) which explains how the village on the banks of the Gaṇḍakī-river got the name 'Śāla-grāma'.

Śālankāyana, son of Viśvāmitra, was a sage of great repute. He looked for a place to perform severe austerities to obtain a vision of the god Vishṇu. He selected a site on the banks of the river Gaṇḍakī. This site was distinguished by a single Śāla-tree, 'which was large, wide-spreading, unbroken and blossoming', and a pleasant mountain overlooking it. The sage did penance for some days in the open with single-minded devotion, and, becoming extremely fatigued by the severe summer sun, moved to the shade of this tree.

He sat to the east of that tree with his head turned in the western direction. Vishṇu, who had appeared on the eastern side of that tree to bless him, was thus not seen by the sage. It was on the twelfth day of the Vaiśākha-month that the sage did behold Vishṇu, under the Śāla-tree.

The excited and joyous sage praised Vishṇu with Vedic hymns. When Vishṇu asked him to choose some boon, the sage said: "I performed the penance only to have a vision of your glorious form; and now I have it. I want no other boon!" Vishṇu later explained that the Śāla-tree, in the shade of which the sage refreshed himself, was verily his own form; and that he would abide in it. The yonder mountain, which was extraordinary, was also his form.

Having said so, Vishṇu disappeared. And the sage went round the tree in deep devotion, and returned to his hut, looking earnestly at the mountain. Since that time, the village became sacred spot, and was called 'Śālagrāma-tīrtha'; and the rock in its vicinity became 'Śālagrāma-giri'.

ऋषीर्ज्ञानपरिश्रान्तः शालङ्कायनकोऽद्भुतम्।
अपश्यत पुनः शालं शुभानां शुभदर्शनम्॥

ततो दृष्ट्वा महाशालं परिश्रान्तो महामुनिः।
विश्राममकरोत्तत्र द्रष्टुकामोऽथ मां मुनिम्॥

(Vishṇu in the form of Varāha tells Dharā)

शालस्य तस्य पूर्वेण स्थितस्य पश्चाङ्मुखो
मनिः।
मायया मम मूढात्माऽशक्तो द्रष्टुं न मामभूत्॥

ततः पूर्वेण पार्श्वस्य तस्य शालस्य सुन्दरि।
वैशाखमासद्वादश्यां मद्दर्शनमुपागतः॥

तुष्टाव वैदिकैः सूक्तैः प्रणम्य च पुनः पुनः।
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शालवृक्षं समाश्रित्य निभृतेनान्तरात्मना।
ततोऽभाषात मां देवि स ऋषिः संशितव्रतः।।

तवैवाराधनाय तपस्तप्तं मया हरे।।

....

तव प्रीत्या प्रवक्ष्यामि येनैतत्क्षेत्रमुत्तमम्।
शालग्राममिति ख्यातं तन्निबोध मुने शुभम्।।
योऽयं वृक्षस्त्वया दृष्टः सोऽहमेव न संशयः।
तत्कोऽपि न जानाति विना देवं महेश्वरम्।
मायया च निगूढोऽहं त्वत्प्रसादात्प्रकाशितम्।।

....

वृक्षं दक्षिणतः कृत्वा जगाम स्वाश्रमं मुनिः।।

मम तद्रोचते स्थानं गिरिकूटशिलोच्चये।
शालग्राममिति ख्यातं भक्तसंसारमोक्षणम्।।

(शालेन वृक्षविशेषेण गम्यते ज्ञायते पर्वतविशेषः स शालग्रामगिरिस्तीर्थविशेष उक्तो भवति।। शालवृक्षोपशोभिताखिलपर्वत विशेषस्यैव शालग्रामतीर्थत्वं प्राप्तम्।।)

तत्ते सर्वमाख्यातं क्षेत्रं गुह्यं वसुन्धरे।
सर्वमुक्तिप्रदं चैतत्क्षत्रं द्वादशयोजनम्।।

शालग्रामस्वरूपेण मया यत्र स्वयं स्थितम्।

....

शालग्रामगिरिर्विष्णुरहं सोमेश्वराभिधः।।

Vishṇu-purāṇa also speaks of the mountain on the banks of the river:

तस्मिन्क्षेत्रे हरे देवो मत्स्वरूपेण संयुतः।
शालग्रामे गिरौ तस्मिन् शिलारूपेण तिष्ठति।।

अहं तिष्ठामि तत्रैव गिरिरूपेण नित्यदा।
तस्मिन् शिलाः समग्रास्तु मत्स्वरूपा न संशयः।
पूजनीयाः प्रयत्नेन किं पुनश्चक्रलांछिताः।।

However, the sacred stones are what are found in the river, and not what are taken out of the rock on its banks. *Varāha-purāṇa* makes this clear:

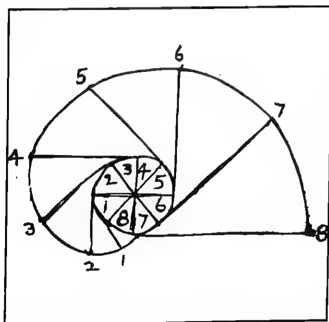
चक्रस्वामीति विख्यातं तस्मिन्क्षेत्रं परं मम।
चक्राङ्किताः शिलास्तत्र दृश्यन्ते च मम प्रियाः।।

चक्राङ्किताः शिलास्तत्र दृश्यन्ते वरवर्णिनि।
तदेतद्विद्धि वसुधे समन्ताद्योजनत्रयम्।।

अत्र गण्डकीनदीजलमध्ये स्थिताश्चक्रलांछिताः।
शालग्रामशिलाः प्रशस्ततमाः..............।।

The particular site in the course of the river where the stones become sacred is known as Chakra-tīrtha ('chakra-tirthāvachchhinna-gaṇḍakī-nadyutpanna-śilāsu śālagrāma-pada-vāchyā'). The sanctity of this site, however, extends to three yojanas alround.

There is also a river called Chakra-nadī (now called Kagbēṇi), which flows towards Gaṇḍakī and joins it at the site mentioned above. This river is described in *Gāruḍa-purāṇa* as created by Brahmā; and the great peak to the north of the river is said to contain the presence of Vishṇu. All the stones found in the river as well as in the mountain are believed to bear the marks of Vishṇu. The entire area (including the streams and the mountainside to the north of Muktinātha) covers as many as twelve yojanas, according to the Purāṇic account. Among the śālagrāma-stones, some are from the waters (jalaja) and some from the mountain-side (sthalaja). This classification is found in *Varāha-purāṇa.*



(2)

Although all Śālagrāma-stones are forms of Vishṇu and thus are equally adorable, there is an elaborate attempt to identify the individual forms. The śālagrāma-stones are generally associated with Vishṇu and are regarded as representations (pratīka) of Vishṇu; but there are also śālagrāma-stones representing some forms of Śiva, some forms of Sakti, Sūrya and Gaṇeśa. The entire pañchāyatana-worship, an account of which has already been given, could be carried out by having the śālagrāma-stones signifying the five deities. We read in *Brahmāṇḍa-purāṇa*:

शालग्रामशिलायां तु यष्टव्याः सर्वदेवताः॥

The need to identify the śālagrāmas with reference to the deities they represent and to ascertain their worship-worthy character has resulted in a number of manuals in Sanskrit.

Besides the accounts found in several purāṇas (like *Brahma-vaivarta, Agni, Pādma, Gāruḍa, Nṛsimha, Skānda, Brahma* and

Brahmāṇḍa), there are works like ***Śālagrāma-māhātmya*** included in *Gautamīya-tantra*, *Śālagrāma-parīkshā* in Māgha-māhātmya section of *Pādma-purāṇa*, *Pūjā-prayoga*, *Haribhaktivilāsa* of Gopāla-bhaṭṭa, *Śālagrāmārchana-chandrikā*, *Pūjā-pañkaja-bhāskara*, *Śālagrāma-mīmāmsā* of Somanātha-vyāsa, *Śālagrāma-lakshaṇa-pañjikā*, *Śālagrāma-parīkshā* of Anūpa-simha, *Śālagrāma-mūla-lakshaṇa-paddhati*, *Śālagrāma-śilā-parīkshaṇa-paddhati* and an entire section in the *'Vaishṇavanidhi'* chapter of *Śrī-tattva-nidhi* of Mahārāja Krishṇarāja Woḍeyar III of Mysore.

Most of these works provide some basis for the identification of a particular Śālagrāma as representing a specific form of Vishṇu. And the independent works mentioned above are in a large measure found to depend upon the Purāṇic accounts, which are in fact readily acknowledged; there are relevant citations from the purāṇic texts. In fact all these later works purporting to help in the examination of śālagrāma-stones are in the nature of compilations of purāṇic passages. But the purāṇic descriptions of śālagrāma-stones are not always uniform. There is thus quite some uncertainty regarding the identification of these sacred stones.

Anūpa-simha's *Śālagrāma-parīkshā* is perhaps the most elaborate and comprehensive of the works on this subject. The objective of the 'examination' of the śālagrāma-stones has been stated in this work as follows:

तत्र शिलायाः एकरूपत्वात् तस्यानेकरूपत्वं पूजकैर्ज्ञातुमशक्यमिति तदधिष्ठित चक्रभेदाद्वर्णभेदात्संस्थानविशेषभेदात्। वज्रपञ्जरवनमालाङ्कुशपद्मशेषवाम पुष्कलादिभेदात् तत्तत्स्वरूपं नारायणस्य बोद्धुमर्थवानेवायं लक्षणकरणोद्योगः॥

All the sacred stones called Śālagrāmas are alike in external form, and for an untrained and uninformed eye little difference could indeed be perceived among the several stones. But inspected closely, the stones reveal characteristic differences. The marks of identification are many, like the number, location and shape of the chakras present in them, the colours and hues of the stones, the source of the stones, the scratches and lines on the surface of the stone representing the āyudhas of Vishṇu. The devotee needs to be acquainted with the form of the deity which the Śālagrāma-

stone symbolizes, before he proceeds to worship it.

While there is a general belief that the śālagrāma-stone of whatever form or representation is worthy of worship, and although it stands to reason, there is a Śālagrāma-lore, probably dating from the middle ages, which attaches positive and negative values to individual stones.

We have it on the authority of *Pādma-saṁhitā* (Kriyā-pāda, 32, 8-11) that all the stones marked with Vishṇu's emblems from the river Chakra-tīrtha (viz. Gaṇḍakī) are suitable for worship, irrespective of their forms and details; worship of these stones would without doubt lead to worldly welfare and salvation.

शिलाश्चक्रसरिज्जाताः सर्वा मोक्षफलप्रदाः।
मूर्तिभिर्गर्भिताः सर्वाः शिलाश्चक्रसरिद्भवाः॥

प्रदुर्भावैश्च मीनाद्यैस्तथा दिव्यायुधैरपि।
लांछिताः कौस्तुभाद्यैश्च भूषणैः कमलासन॥

अङ्किताः पूजनीयाश्च भुक्तिमुक्तिफलप्रदा॥

सर्वाः स्वायम्भुवा ज्ञेयाः शिलाश्चक्र
सरिद्भवाः
नित्यं सन्निधिरेतासु परस्य परमात्मनः।
न प्रतिष्ठा विधातव्या न चैवाऽऽवाहनादिकम्॥

Likewise, *Vishṇu-tilaka-saṁhitā* (7, 500-501) says that any śālagrāma, however damaged, but with the mark of discus left intact, must be worshipped for prosperity and emancipation. Neither the rituals of invocation and consecration, nor those of pacification and expiation are indicated in the worship of śālagrāma-stone. Bathing the stone in milk would suffice in case of defilement by touch etc.

भिन्ना वा स्फुटिता यद्वा चक्रयुक्ता शिला
यादि।
पूजनीया प्रयत्नेन भुक्तिमुक्तिफलप्रदा॥

नावाहनं न प्रतिष्ठा न शान्तिर्नैव निष्कृतिः।
दुग्धेन स्नापयेत् ब्रह्मन् स्पर्शाद्यैर्दूषिता यदि॥

While worshipping the śālagrāma-stone of whatever form or deity, even if there be lapses and improprieties in the worship-rituals, they are all readily condoned and the purpose of worship would be fulfilled. So says *Śāṇḍilya-saṁhitā* (3, 40):

या काऽपि मूर्तिः सम्पूज्या गण्डकीसम्भवा
शिला।
गोमतीचक्रसहिता शंखेन गरुडेन च॥

मन्त्रोपचारविधिभिर्हीनमप्यस्य पूजनम्।
मुक्तिं ददाति सारूप्यां दशपूर्वैर्दशापरैः॥

This view, found uniformly in the Saṁhitās appears to have been given up in the later purāṇic manuals.

Some are said to confer benefits, and some are said to portend misfortune. Some are prescribed for householders, some others for the ascetics, and yet some others for strict celibates. All stones are not suitable for all devotees: the devotees are advised what would profit them and are warned what would harm them. It is no doubt difficult to accept the proposition that the worship of some Śālagrāmas will result in loss, death and catastrophe; any worship, for that matter, must bring about only a favourable change and accomplish the welfare of the worshipper. But the manuals that we have do indicate that some śālagrāma-stones must be avoided by householders.

बद्धचक्राऽथ वा स्याद्भग्नचक्रा त्वधोमुखी।
पूजयेद्यः प्रमादेन दुःखमेव लभेत सः।
शेषा या गर्हिता प्रोक्ता तां गृही तु न
पूजयत्।।

Ancient references, however, do not make distinctions among śālagrāma stones; any Śālagrāma-stone is taken as a visible representative of Vishṇu. The śālagrāma-lore that seeks to identify the different stones and ascertain their worship-worthiness is obviously a part of the later purāṇic culture.

There is also discussion in some of these manuals whether the worship of śālagrāma is an obligatory rite (nitya-karma) or an optional one (kāmya). The difference between these two varieties of rites consists in the absence of specific desires and lack of material motivations in the former, and the role of desires and motivation in the latter. The Sandhyā ritual, for instance, is an obligatory rite: it must be performed because there is the canonical prescription: "ahar ahas sandhyām upāsīta". By performing this ritual, one does not expect to obtain any merit which will usher in benefits. It must be done dispassionately, without motives, and with a sense of duty. Not performing this rite, however, will result in the sin of omission (pratyavāya); it means a neglect of duty. On the other hand, a sacrifice like the Jyotishṭoma is prescribed to be performed only by one who desires supreme material happiness (the canonical injunction: "svarga-kāmo jyotishṭomena yajeta"); it need not therefore be done by one who has no desires in this sense; it is then not obligatory, but optional.

With regard to the worship of śālagrāma, there are some purāṇas (like *Skānda*) which take such worship as an obligatory rite:

कर्तव्यं सततं भक्त्या शालग्रामशिलार्चनम्।

Hemādri, the medieval authority on Smṛti also says:

शालग्रामं हरेश्चिह्नं प्रत्यहं पूजयेन्नरः॥

Gotama, whose authority he quotes, prescribes expiation for one who neglects to perform the śālagrāma-worship ("tad akaraṇe prāyaśchittam uktavān"), thus strengthening the argument that it belongs to the nitya-variety of rituals. An expiatory rite is prescribed to overcome a sin that accrues otherwise ("pāpa-viśuddhyartham prāyaśchittam udāhṛtam").

If the worship of śālagrāma is neglected for a day, the expiation known as 'brahma-kṛchchhra' (sustaining ones body for twenty days by drinking only pañcha-gavya and living in a temple or in a cow-pen, contemplating on Vishṇu during the whole day, and sleeping near an icon of Vishṇu in the night). If the neglect of worship of śālagrāma has been for a month, then the expiatory rite would take the form of 'pūrṇa-kṛchchhra' (living only by the intake of a decoction of leaves); and if the neglect has been for a year, the prescribed rite is 'audumbara' (sustaining oneself by drinking the decoction of only the leaves from the udumbara tree, ficus religiosa).

But most purāṇas eulogize the worship of śālagrāmas as capable of producing material benefits. The Śālagrāma-lore is replete with indications of what benefits are to be expected from the worship of specific śālagrāma-stones: wealth, progeny, success, long life, cattle, celebrity, health and so on (cf. "aputro labhate putram śālagrāma-pūjanāt"). This makes the worship a 'kāmya' one; optional, or conditional to the desires and expectations one has. One who has no desires then need not worship.

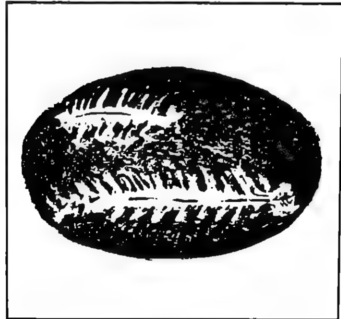
However, the manuals (like *Śālagrāma-parīkshā* of Anūpa-simha) treat the worship of Śālagrāma as both obligatory and optional (nitya-kāmya), and mention that this is the traditional view ("sā cha śālagrāma-pūjā nityeti bahavah, kāmyeti kechit; nityakāmyeti sāmpradāyikāh"). This position is justified by the Mīmāmsā maxim 'ekasya tūbhayatve samyoga-pṛthaktvāt'.

The worship of śālagrāma belongs to the pratīka-type of 'upāsanā'. The expression 'upāsanā' signifies devoted attention to an object close at hand. The essential aspect of 'upāsanā' is the mental effort: uninterrupted flow of thoughts directed towards a single object of adoration. Pratīka is an image or symbol, which directs our attention, and monitors our thoughts in the direction of that object. Śālagrāma is described as the 'adhishṭhāna' or the base of upāsanā, Vishṇu being the 'āropya' or projected divinity upon it. Vishṇu dwells in śalagrāma; śālagrāma is the outward image or symbol (pratīka) of Vishṇu. Śālagrāma is itself not the form of Vishṇu, nor is it identical with the godhead. But Vishṇu can be worshipped in this stone as his visible representative. Godhead could be visualized, according to Indian thought, in water (viz. consecrated water in a kalaśa), in fire (viz. ritual fire which is sacramental), in ones own heart, in the sun, on a prepared seat or platform, or in an image.

अप्स्वग्नौ हृदये सूर्ये स्थण्डिले प्रतिमासु
पूजनीयो हि भगवान्॥

Śālagrāma-stone is a variant of the image (pratimā). If images are man-made, in accordance with the canonical injunctions, and consecrated, again in accordance with scriptural injunctions, the śālagrāma-stone is self-made (svayambhū), a self-manifest image or symbol. It has numerous marks of identification, especially the form of discus (chakra) which is imprinted on it. The devotee must visualize these characteristic features and attend to them with devotion.

लांछनैर्विविधाकारैः लांछितं यच्च दृश्यते।
चक्राङ्कितं हरेश्चापि शालग्रामस्य लक्षणम्।
यथायेग्यं विचार्यैवं गृहीतव्यं प्रयत्नतः॥



(3)

Among the general features of a śalagrāma stone which helps the identification of the form of the deity that it represents and which helps the ascertainment of the stone's spiritual value and benefits, seven are regarded as important:

मुद्रा क्षेत्रं परिमाणमासनं मूर्तिभेदनम्।
स्थूलसूक्ष्मशिलाचक्रे लक्ष्मसामान्यकीर्तनम्॥

(1) Mudrā (seal, sign, impression). The śālagrāmas bear certain marks or impressions which help in the identification of the forms of Vishṇu. Among the large number of 'mudrās' that the religious texts are acquainted with, nineteen relate to Vishṇu's image: conch, discus, mace, lotus, flute, the Śrī-vatsa gem, kaustubha, garland of forest flowers (vana-mālā) and so on:

एकोनविंशतिर्मुद्रा विष्णोरुक्ता मनीषिभिः।
शंखचक्रगदापद्मवेणुश्रीवत्सकौस्तुभाः।
वनमाला तथा ज्ञानमुद्रा बिल्वादयो तथा।
गरुडाख्या परा मुद्रा विष्णोः सन्तोषवर्धिनी॥

In the case of śālagramas, the expression 'mudrā' refers not only to these marks or impressions (recalling the divine weapons or ornaments) but also to the physical shapes of the śālagrāma-stones. Of course, the shapes that can be distinctive or characteristic of a deity are but few.

The Matsya-mūrti śālagrāma will have a physical form that will recall the fish; the Hayagrīva-mūrti-śālagrāma will be like a horse's head; the Varāha-mūrti-śālagrāma will have a snout-like protuberance; Narasiṁha-mūrti-śālagrāma will have a gaping mouth with sharp teeth-like structures.

Besides such exterior and readily perceivable forms (called ākṛti or rūpa), the śālagrāma-stones will also bear charackristic marks (lāñchhana) which will help in the ascertainment



Chakra Purusha

of the deities that they represent. For instance, the Hayagrīva-Śālagrāma will have marks of rosary, lotus and book, besides having the appearance of a horse's head.

(2) Kshetra (field, class, ground, enclosed area). In the examination of the śālagrāma-stone, this detail has a three-fold significance: the class or group of the deity (mūrti), the colour of the stone (varṇa), and the mixed characteristics. The class-concept refers to a natural affiliation that



Chakra Purusha- Museum of Bangiya-sahitya Parishat, Calcutta

obtains between the forms of the deities: as between the Vāmana-stones and the Achyuta-stones, between the Hayagrīva-stones and Varāha-stones, and between the Varāha-stones and the Śrīdhara-stones. Such correspondance is worked out on the basis of the Vaishṇava-ideology, as explained in a previous chapter.

As regards the colours, śālagrāmas occur in various colours although most of them are shades of black and blue. All śālagrāma-stones are smooth and lustrous, but colours vary. The forms of Vishṇu are associated with characteristic colours: as Kapila tawny, Vāmana and Nārasimha black, Dāmodara and Aniruddha blue, Nārāyaṇa dark blue, Achyuta and Śrīdhara yellow, Vāsudeva white, Sankarshaṇa red, and Ananta multi-coloured.

क्षेत्रं तु त्रिविधं प्रोक्तं मूर्तितो वर्णतस्तथा।
मिश्रलक्षणतश्चेति विज्ञातव्यं विचक्षणैः॥१॥

वामनानामच्युतं स्याच्छ्रीधराणां च वामनम्।
क्षेत्रं वराहमूर्तेस्तु श्रीधरं त्वखिलप्रदम्॥२॥

हयग्रीवस्य वाराहं लक्ष्मीक्षेत्रमथापि वा।
क्षेत्रं नारायणं ज्ञेयं अन्येषां क्रमशस्तथा॥३॥

कपिलं नारसिंहं तु वामनं त्वसितप्रभम्।

दामोदरं तु नीलाभमनिरुद्धं तथैव च॥४॥

श्यामं नारायणं क्षेत्रं कृष्णावर्णं तु वैष्णवम्।
बहुवर्णमनन्तं च श्रीधरं पीतमुच्यने॥५॥

(*Brahmāṇḍa-purāṇa*)

वासुदेवं सितं ज्ञेयं रक्तं संकर्षणं तथा।
दामोदरं तु नीलाभमनिरुद्धं तथैव च॥६॥

श्यामं नारायणं क्षेत्रमेवं च मुनिपुङ्गव॥७॥

(*Narasimha-purāṇa*)

(3) Parimāṇa (circumference, length, breadth, measure, size etc). The śālagrāmas occur in different shapes and sizes. Some sizes are said to be suitable for worship and others not. A test that is used is to wind a thread round the śālagrāma-stone that is under examination, and to see where the opening (vaktra, vadana, randhra, vivara) in the stone lies along this thread. If the opening in the stone is in the eighth part of the thread that goes round the stone, the stone is of the superior order; if in the fourth part of the thread, the stone is of average quality; and if in the third part, the stone is to be rejected as inferior.

शालग्रामक्षेत्रं सूत्रेण संवेष्ट्य
तद्वृत्तसूत्राष्टमांशेन चेच्छालग्राममुखं भेवत्तदा
तदुत्तमम्॥

वृत्तसूत्राष्टमो भाग उत्तमं वक्रलक्षणम्।
मध्यमं तु चतुर्भागं कनीयस्तु त्रिभागकम्॥१॥

उत्तमं शुभदं प्रोक्तं जघन्यं निन्दितं भवेत्।
मध्यमं नामसदृशफलदं हि प्रकीर्तितम्॥२॥

(*Purāṇa-sangraha*)

(4) Āsana (seat, base). The śālagrāma-stones are in several shapes, as said earlier : some are perfectly round, some oval, some triangular, some odd-shaped. But when the stone is placed on the ground, it could be steadily poised (sthira) or unsteady (chala). The former variety is to be preferred, for its worship makes for prosperity, while the worship of the other variety may lead to the worshipper's change of residence. The stone may rest on its sides (pārśvaka), and the worship of such a one will generate anxiety. Or the stone may be uneven and wobble, and the worship of this stone will cause sorrow. This account occurs in *Skānda-purāṇa*.

आसनं तु चतुर्धा स्याच्चलं चलाचलमेव च।
विषमं पार्श्वकं चैव शालग्रामशिलागतम्॥१॥

(तच्चासनं चतुर्विधम् चलस्थिरविंषमपाश्वर्वभेदात्)
अचले तु स्थिरा लक्ष्मीश्चलं तु स्थान
भङ्गदम्।
दुःखप्रदं तु विषमं पार्श्वं चोद्वेगदं मतम्।

आसनं तु विचार्यैव ग्राह्यं लक्षणकोविदैः॥२॥

(5) Mūrti-bheda (deity-distinction). The śālagrāma-stones are classified into three groups:

(i) jalaja (water-born). The stones of this group, owing to their contact with water and mountain, will be very smooth, and possess lustre. They are regarded as of superior merit.

(ii) sthalaja (land-born). The stones of this group are in contact with only mountain, and therefore are rough, and lack lustre. They are of average merit.

(iii) maṭha (cell-born). These stones are fossilized ammonites which are said to be 'eaten out by insects, (kīṭaka). These are of inferior value. They are again in two subgroups:

(a) maṭha-proper, when the stones are eaten out hastily by the insects, and without relish; these are stones said to be devoid of juices. The śālagrāmas of this type have chakras which are very rough.

(b) keśara, when the stones are eaten out gently and slowly by the insects, which also enjoy the juices which are present in the stone. The chakras which are produced by the insects will be distinguished by numerous filaments (keśara).

मूर्तयो द्विविधा ज्ञेया जलजा स्थालजास्तथा।
जलजाः कोमलाः स्निग्धाः स्थलजा परुषाः स्मता॥१॥

मूर्तयस्तुष्टिदाः स्निग्धाः मोक्षदाः परुषाः स्मृता॥२॥

जलं स्थलं मठं चैव तच्चक्रं त्रिविधं स्मृतम्।
निष्केशरं कीटभुक्तं तच्चक्रं मठसंज्ञकम्॥३॥

इदमेव द्विधा प्रोक्तं जलस्थलविभेदतः।
एवं चक्रं त्रिधा प्रोक्तं तत्रापि जलजं वरम्॥४॥

(वसुधे त्वामथो वक्ष्ये चक्राणां लक्षणं श्रुणु।)
मठकेशरभेदेन चक्रं तु द्विविधं भवेत्।
स्निग्धैः सूक्ष्मैः केशरैर्यद् व्याप्तं तत्केशरं भवेत्॥१॥

तद्धीनं मठचक्रं स्यान्मृद्वीकाकृतिकं च यत्।
पूर्वोक्तं केशरं चक्रं मठचक्राद्विशिष्यते॥२॥

अत्रास्ति कारणं यच्च तत्ते सम्यङ् निगद्यते।
शिला या स्याद्समयी तं भुंक्ते कीटकः शनैः॥३॥

प्रीत्या तस्मात्प्रजायेत चक्रं तत्केशरैर्युतम्।
तद्धीनामपि सो भुंक्तेऽप्रीत्या वेगेन कीटकः॥४॥

तस्मादुत्पद्यते चक्रं मठसंज्ञं फलाल्पदम्।
चक्राभ्यां च शिला ज्ञेया शस्ताऽशस्ता
वसुन्धरे॥५॥

यत्रोक्तं द्विविधं चक्रं तत्पुनर्द्विविधं भवेत्।
जलजं स्थलजं चैव लक्षणं तस्य कथ्यते॥६॥

सुस्निग्धं दीप्तिसंयुक्तं चक्रं तज्जलजं भवेत्।
कर्कशं हीनतेजं यत्तच्चक्रं स्थलजं भवेत्॥७॥

एतयोर्जलजं शस्तं नदीपर्वतयोगतः।
मध्यमं स्थलजं चक्रं पर्वतस्यैव योगतः॥८॥

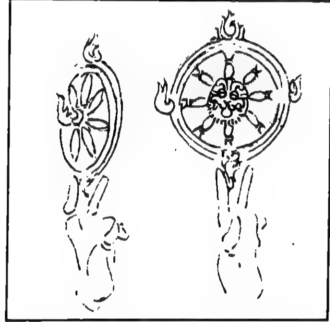
पद्माकारं क्वचिच्चक्रं शिलायां जायते धरे।
समासेन मया प्रोक्तं चक्राणां लक्षणं प्रिये।
सम्यग्विचार्य सुधिया ग्राह्यं पूजार्थमादरात्॥९॥

(Varāha-purāṇa)

(एव जलस्थलकशरमठपद्मभदन पञ्चप्रकाराण चक्राण भवन्ति। एतद्व्यतिरिक्तं शंखचक्रगदापद्मे त्येवं यच्चक्र तत्त्वायधप्रायपाठत उक्तचक्रातारक्त रखानामत ज्ञेय न प्रासद्धचक्रत्वात्तदप्यातारक्त चक्रान्तर भवताति निष्कर्षः॥

(Comments by Anūpa-simha, *Śālagrāma-parīkshā*)

(6) Sthūla-sūkshma-śilā (the size being large or small). The śālagrāma-stones occur in a large number of sizes, ranging from extremely small, less than the size of a small marble, to fair-sized rock. The texts, however, say that a small-sized śālagrāma-stone (the size of an āmalakī or emblica-fruit) is most meritorious; large stones are not to be worshipped by householders. The small stones bring about the fulfilment of all three values in life (dharma, artha and kāma).



Sthiti-Chakra

एतल्लक्षणसंयुक्ता मूर्तयः फलदाः स्मृताः।
यश्च तास्वति सूक्ष्मा स्युस्ताः प्रशस्ततराः
स्मृताः॥१॥

यथा यथा शिला सूक्ष्मा महत्पुण्यं तथा तथा।
तस्मात्तां पूजयेन्नित्यं धर्मकामार्थसिद्धये॥२॥

तत्राप्यामलकीतुल्या सूक्ष्मा चातीव या भवेत्।
तस्यामेव सदा ब्रह्मन् श्रिया सह वसाम्यहम्।
अतिस्थूला तु या मूर्तिर्गृहस्थस्तां न
पूजयेत्॥३॥

(Padma-purāṇa)

(7) Chakra-lakshaṇa (characteristics of the spiral marks known as chakras). This detail includes not only the discus-marks, but all other marks on the stone resembling the weapons and ornaments of Vishṇu. In fact, the manuals of śālagrāma-examination mainly deal with these characteristic marks. Some śālagrāmas resemble in shape a conch; some have linga-marks on them, some are shaped like tortoise, some like a boar, some like fish. These are in fact identified as the forms of Vishṇu, based on the characteristic marks which they have. Considered by the characteristics, the Matsya-śālagrāma gives long life and prosperity, the Kūrma-śālagrāmas provides progeny and wealth, Varāha-śālagrāma secures suzereignty, Vāmana-śālagrāma burns up all sins, and Narasimha-śālagrāma wards off fears and anxieties. The characteristic marks are formed of lines, scratches or spots.

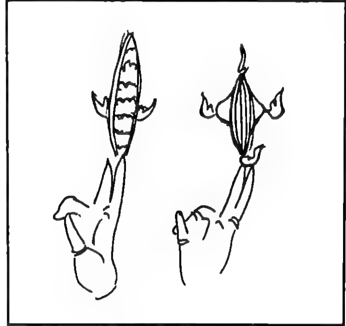
लक्षणं यत्तु चक्राणां तच्छृणुष्व महामुने।
धर्मार्थकाममोक्षाणां पुरुषार्थैकहेतुकम्॥१॥

केचिल्लांछनसंयुक्ताः शंखाकारेण संस्थिताः।
केचिल्लिङ्गसमोपेताः केचिच्चक्रेण संयुताः॥२॥

दशयोजनविस्तीर्णां मम क्षेत्रं द्विजोत्तम।
उत्तरे चैव दिग्भागे प्रमाणं योजनं तथा॥३॥

नीलनाम्ना पर्वतस्तु चक्रनामाङ्किता नदी।
विष्णुनामांशकोत्त्थानि मम रूपाणि सर्वतः॥४॥

त्रिकालं शिखरारूढश्चाप्सरोगणसेवितः।
शैलमूर्तिरहं तत्र अव्यक्ताख्यं च यं विदुः॥५॥



Prayoga-chakra

षोडशैरुपचारैर्मे तत्रार्चां तु विधाय च।
गन्धर्वैर्विविधैश्चैव संस्तूय मधुसूदनम्॥६॥

भोजनं च बलिं दत्त्वा चक्रं ग्राह्यं हरेरिति।
(१) मत्स्याङ्किताश्च ये चक्राः आयुर्दाः पुष्टिदा नृणाम्।
सदा पूज्या गृहस्थेन स्थितस्तत्र हि केशवः॥७॥

(२) कूर्माङ्किताश्च ये चक्रा महासन्ततिकारकाः।
महार्थकारका दिव्या हरिस्तत्र व्यवस्थितः॥८॥

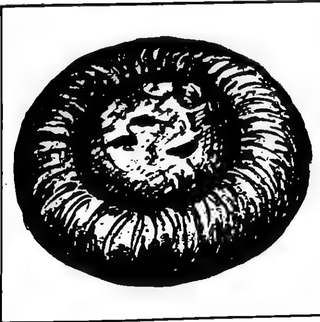
(३) वराहमूर्तिसंयुक्तं यत्तु चक्रं प्रदश्यर्ते।
पूजनाल्लभते राज्यं पृथिव्यामेकराजकम्॥९॥

(४) नरसिंहाङ्कितं चक्रं दुर्लभं भुवि मानवैः।
शत्रूणां नाशनं तद्धि क्लेशघ्नं परिकीर्तितम्
स्तम्भनं परसैन्यस्य महामृत्युहरं परम्॥१०॥

(५) अङ्कितं वामनेन स्याच्चक्रं परमशोभनम्।
नानावृद्धिकरं चैव अघक्षयकरं भवेत्॥११॥

(६) चक्रमध्ये तु दृश्यते जामदग्न्यस्य
रूपकम्।
तत्तन्नामाङ्कितं चक्रं जामदग्न्यप्रकीर्तितम्॥१२॥

(Vaikhanāsa-saṁhitā)



(4)

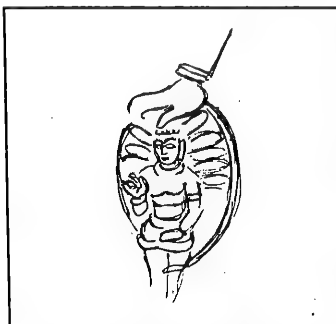
In general, the śālagrāma-stones are to be properly examined before they are taken for worship. The details to be examined are the shape and the colour of the stone, the number and location of chakra-marks, the type of filaments that are present in the crevices and fissures and the deity-identity.

शिलाशुद्धिं चक्रशुद्धिं वर्णशुद्धिं तथैव च।
केशराणां च संशुद्धिं ज्ञात्वा पूजां समाचरेत्॥

Of the large number of deity-specific śālagrāma-stones, three are held especially sacred: Vishṇu-śālagrāma (identified by the chakra in the shape of a garland, and by the marks of conch, mace and lotus), Lakshmī-narasimha-śālagrāma (having two chakras on the left side of the opening or vadana, and dots and specks all over the body), and Matsya-mūrti-śālagrama (fish-shaped flat stone with a single opening and two chakras, one of them inside the opening and the other outside; having dots and specks on the body resembling a foot-print). A śālagrāma with no opening but having two chakras on the surface is usually

considered `ferocious' (ugra), and is either avoided or worshipped especially elaborately. The Matsya-mūrti-śālagrāma is particularly recommended when it has a chakra on the tail portion (viz. rear).

There are some curious śālagrāmas. The Jvālā-narasimha-śālagrāma shows flames, when held against light. The Ratna-garbha-śālagrāma is translucent but assumes bright blue colour when seen in the sun. It is believed that one can recognize the forms of the ten incarnatory forms (daśāvatāra) in this stone, on the respective `jayanti' days. The Lājāvarta-śālagrāma acquires an ochre colour when held to the sun. The Dakshiṇā-mūrti-śālagrāma has the shape of a conch, but is black in colour. The Hiraṇya-garbha-śālagrāma is round at its rear portion and has two small dots which shine like gold. The Vāsudeva-mūrti-śālagrāma in its chakra-dhara variety exudes water-drops constantly; it has a hollow portion for the opening (vadana), having a pair of chakras on top as well as at the bottom, the two pairs being exact copies of each other.



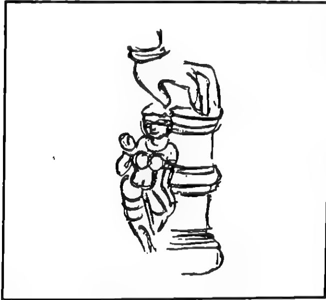
Chakra-Purusha, Vishnupada- temple, Gaya Museum

The popular belief is that smooth, small and dark-coloured śālagrāmas are to be preferred to the rough-surfaced, large and multiple-coloured ones. There are, however, textual variations with regard to the acceptability of a śālagrāma. One of the texts, for instance says:

आदौ शिलां परीक्षेत स्निग्धां श्रेष्ठां च मेचकाम्।
अकृष्णा मध्यमा प्रोक्ता मिश्रा मिश्रफलप्रदा।।
सर्वकामप्रदा सौम्या कराला भयदुःखदा।
स्निग्धा च श्रीकरी नित्यं रूक्षा दारिद्र्यदायिका।।

Skānda-purāṇa tells us that a smooth and shining śālagrāma is to be worshipped by one who wishes to accomplish a mantra (mantra-siddhi), a black one by one who wants celebrity (yaśas), a pale-coloured stone by one who desires freedom

from sins (pāpa-hara), a yellow stone by one who desires progeny (santāna), and a stone which is blue-black in colour by one who aspires for worldly prosperity (abhyudaya). The stones which are red in colour will only cause illness when worshipped; worshipping a rough stone will result in anxiety; the śālagrāma with a single opening may end up in poverty for its worshipper; worshipping a very large śālagrāma will cut down the span of life (āyurhāni). The tawny-coloured stones, stones with variegated colour (karbura), broken ones, stones having many chakras are to be avoided.



Gadā-devi

Another text recommends a moderate-sized śālagrāma, neither too small nor too large:

क्षुद्रा क्षुद्रफला प्रोक्ता स्थूला स्थूलफलप्रदा॥

It is prescribed that when one worships a śālagrāma, he must contemplate upon the iconographic form of that deity which the stone represents, while placing his hand on the sacred stone.

निष्कामो मुक्तिमाप्नोति मूर्तिं ध्यायन् स्तुवन्
जपन्।
शालग्रामशिलास्पर्शात् कोटिजन्माघनाशनम्॥

The *Vaikhānasa-samhitā* provides a fairly elaborate account of the characteristics in a śālagrāma-stone which make it acceptable or otherwise. The text also indicates the benefits which one may expect by worshipping the śālagrāma of a particular type.

About the mudrās, we have the following account:

श्रुणु ब्रह्मन् प्रवक्ष्यामि शालग्रामगिरिर्हरिः।
यस्माद्धरि स्थितस्तत्र प्रदुर्भावैरनेकशः॥१॥

लक्षणैर्विविधाकारैर्लांछितं चैव दृश्यते।
शैलं सूक्ष्ममसूक्ष्मं वा मुद्रैषा परिकीर्तिता॥२॥

एकपद्मांकिता या तु दक्षिणावर्तसंस्थिता।
चतुर्लांछनसंयुक्ता भोगमोक्षप्रदा शुभा॥३॥

पद्मे यस्यां संस्थिते द्वे नाभ्यां च संवृते स्थिते।
केनापि लांछनेनैव (सर्वत्र इत्यध्याहार्यः।)
चतुर्वर्गफलप्रदा॥४॥

चक्रेण कम्बुना या च पद्मेन गदयांकिता।
तत्र श्रीःप्रत्यहं तिष्ठेत् सदा सम्पद्
आविशेत्॥५॥

लांछनेन विना या स्यादप्रशस्ता तु सा
स्मृता।

चक्रं वा केवलं यत्र पद्मं वाप्यथ वा गदा॥६॥

लांछनं वनमाला वा हरिर्लक्ष्म्या सह स्थितः।
तस्मिन्गृहे न दारिद्र्यं न शोको नोरगाद्
भयम्॥७॥

न चैवाग्निभयं तत्र ग्रहैर्दुष्टैर्न बाध्यते।
अन्ते मोक्षो भवेत्तस्य पूजनादेव नित्यशः॥८॥

केवलं पद्मसंयुक्ता या सा वैकुण्ठ उच्यते।
घोणाकृतिर्वराहाख्या चतुर्लांछनसंयुता॥९॥

चक्रेण दृश्यते लिंगं तदा तत्र सुशोभना।
वराहमूर्तिसंयुक्ता सर्वकामफलप्रदा।
दद्यात्सा मोक्षसंसिद्धिं ब्रह्मचर्येण पूजिता॥१०॥

वनमाला तु वै यस्यामक्षसूत्रं कमण्डलुः।
कपिलाख्या भवेन्मुद्रा धनैश्वर्यप्रदायिका॥११॥

दर्शनान्नश्यते पापं ब्रह्महत्यां व्यपोहति।
सान्निध्यान्मन्त्रपूर्वेण पूजनेन फलाधिका॥१२॥

शूलचिह्नाङ्किता या च कलशेन समन्विता।
वैनतेया भवेन्मुद्रा लक्षणैश्च समन्विता॥१३॥

सा जयाख्या परमा मुद्रा चतुर्वर्गफलप्रदा।
मीनादिमूर्तिसंयुक्ता सर्वकामार्थसंयुता॥१४॥

पद्मासनस्था सा मुद्रा सर्वकामप्रदा शुभा।
एकेनैव चिह्नेन लांछिता तेन शस्यते॥१५॥

अश्वाकृतिस्तथा मुद्रा साक्षमाला सपुस्तका।
पद्माङ्किता भवेन्मुद्रा हयग्रीवेति विश्रुता॥१६॥

भयदुःखाशुभैस्त्यक्तो नरः पापात् प्रमुच्यते।
अक्षयं च भवेत्तस्य लक्ष्म्याद्यैश्वर्यमुत्तमम्॥१७॥

प्रागुक्तलांछनाः सर्वे यस्यामेकत्र संस्थिताः।
सर्वत्र सर्वदा पूजयित्वा मुच्यते
सर्वबन्धनैः॥१८॥

What follows is the excerpt from *Prayoga-pārijāta*, regarding the colours of the stones and their effects:

हरिश्च तत्र स्थितो नित्यं प्रादुर्भावैरनेकधा।
लांछनैर्विविधाकारैर्लांछितं यच्च दृश्यते॥१॥

चक्रांकितं हरेश्चापि शालग्रामस्य लक्षणम्।
यथायोग्यं विचार्यैव गृहीतव्यं प्रयत्नतः॥२॥

आदौ शिलां परीक्षेत ग्राह्याग्राह्यविभागतः।
स्थिरासना सुवृत्ता च स्थिराकारा यवानना॥३॥

कृष्णा च पाण्डुरा पीता नीला श्यामाथ
शुक्लका।
कपिलाभा च काचाभा दूर्वाभा रक्तपिंगला॥४॥

एताः शुभाः शिला ग्राह्या मिश्राश्चैव विशेषतः।
स्थिरासना परिज्ञेया यावच्छौर्यप्रदायिका।
कीर्तिभाग्यप्रदा कृष्णा पाण्डुरा पापहारिणी॥६॥

पीता पुत्रप्रदा नित्यं लक्ष्मीशान्तिप्रदा तथा।
नीला बह्वन्नदा ज्ञेया तथा वै कान्तिदायिनी॥७॥

पुष्टिवृद्धिप्रदा श्यामा श्वेता सात्त्विकदायिनी।
कामप्रदा च काचाभा दूर्वाभा पशुदायका।
रक्तारोग्यप्रदा नित्यं मिश्रा मिश्रफलप्रदा॥८॥

We have a slightly different version in *Pādma-purāṇa*:



Gadā-devī, Patna Museum

श्यामा कृष्णा तथा पीता श्वेता कृष्णा च कापिला।
अतिरक्ता च धूम्रवर्णा पिशंगा मधुपिंगला॥१॥

बहुवर्णा कलंका च तथा च स्निग्धवर्णिनी।
इत्यदिवर्णभेदेन ज्ञेया नानाविधा शिला॥२॥

स्निग्धा सूक्ष्मा शीतलाङ्गा वृत्ता चोन्नतमस्तका।
वामचक्रा चारुचक्रा मध्यचक्रा च गह्वरा॥३॥

वनमालाधरा वृत्तवदना कमलादिवत्।
एता ग्राह्या विशेषेण साधकस्य सुखप्रदाः॥४॥

स्निग्धा सिद्धिप्रदा नित्यं सूक्ष्मा दिव्यफलप्रदा।
सन्तोषं शीतलांगा च वृत्ता सिद्धिप्रदायिका॥५॥

वशीकरा चार्चनीया तथा चोन्नतमस्तका।
सर्वा सिद्धिकरी श्यामा कृष्णा कीर्तिविवर्द्धिनी॥६॥

श्वेता मोक्षप्रदा चैव पीता धनकरी स्मृता।
सुखदा बहुवर्णा च रक्ता राज्यकरी तथा॥७॥

Pādma-purāṇa has the following verses concerning the location of chakras, shape of the openings and the āsanas:

वामचक्रा मध्यचक्रा पुत्रपौत्रविवर्द्धिनी।
कीर्तिप्रदा चारुचक्रा गह्वरा प्राणदा भुवि॥१॥

वनमालायुता चापि दारसौभाग्यदायिका।
वृत्तानना भुक्तिकरी वाचां कौशल्यदयिका॥२॥

पद्मादियुक्ता सौभाग्यधनधेनुफलप्रदा।
स्थिरासनयुक्ता चापि राज्यभोगापवर्गदा॥३॥

चक्रैस्तु केशराद्यैर्वा लाञ्छनैः समलंकृता।
वनमाला लांछिता या तत्रास्ते
श्रीसहायवान्॥४॥

The following verses taken from *Agni-purāṇa* tell us about the other characteristics of the stones (like size, shape and colour).

तथा व्यालमुखी भग्ना विषमा बद्धचक्रिका।
विषमावर्तनाभिश्च नारसिंही तथैव च॥१॥

कपिला बिभ्रमावर्ता रेखावर्ता च या भवेत्।
दुःखदा सा तु विज्ञेया सुखदा न
कदाचन॥२॥

स्निग्धा श्यामा तथा शुक्ला तथैव
समचक्रिका।
योनिमूर्तिरनन्ताख्या गंभीरा सम्पुटा तथा।
सूक्ष्ममूर्तिश्च सुमुखी पूजिता सिद्धिदायिका॥३॥

Narasimha-purāṇa indicates that a stone shaped like an umbrella will, when worshipped, cause sovereignty, a circular stone will bring great wealth; the flat stone will produce great sorrow, while the stone shaped like a spear will cause certain death; if the stone has an elongated spout, poverty is indicated; if there are yellow spots like eyes, loss; if the chakras are overlapping, disease will result; and if the opening is yawning wide, death.

छत्राकारे भवेद्राज्यं वर्तुले च महाश्रियम्।
चर्पटे तु महद्दुःखं शूलाग्रे मरणं ध्रुवम्॥१॥
लम्बोष्ठे चैव दारिद्र्यं पिंगाक्षे हानिरेव च।
लग्नचक्रे भवेद् व्याधिर्विदारे मरणं ध्रुवम्॥२॥



Dvārakā Krshna

(5)

It was mentioned earlier that in the Vaishṇava tradition, the worship of thd Dvāravatī-stone (obtained from the Gomatī river in Dvārakā) along with the śālagrāma-stone is considered meritorious, for the latter variety of stones are special forms assumed by Krishṇa himself. However, the worship of the Dvāravatī-śilā is not as widespread as the Śālagrāma-śilā, nor has it ever had a popular appeal. It appears that its celebrity is confined to the Vaishṇava cults in Saurāshṭra, Bengal and Mahārāshṭra; the Mādhva sect in Karṇāṭaka has accorded some importance to it. The Dvāravatī-stone is not as frequently seen as the śālagrāma-stones in temples or in households. These stones are white in colour (with hue-variations), small in size and have markings on them resembling the chakra (in a rather distant way). The openings in them are not characteristic features, and are not important even when they are found. We read in several Vaishṇava texts that the worship of these stones must be conjoined with that of the śālagrāmas.

चक्राङ्कमिथुनात्सार्धं शालग्रामं प्रपूजयेत्।
शालग्रामोद्भवो देवो द्वारवतीभवः।
उभयोः सङ्गमो यत्र मुक्तिस्तत्र न संशयः।।

The chakra-mark is the most distinguishing feature of the Dvāravatī stones, and hence they are called 'chakrānkita-śilā'

ये केचित्तत्र पाषाणाः कृष्णचक्रेण मुद्रिताः।
तेषां स्पर्शनमात्रेण मुच्यते सर्वकिल्बिषैः।।

The *Skānda-purāṇa* has this eulogy:

हृदि स्थिते तु चक्राङ्के दूता वैवस्वतस्य च।
नोपसर्पन्ति ते भीता दुष्ट्वा कृष्णपरिग्रहम्।
वैष्णवे लोकमाप्नोति नात्र कार्या विचारणा।।

According to *Gāruḍa-purāṇa*, there are twelve varieties of this stone, owing to the number of chakras, colours and forms ('daśadhā cha prabhinnās tā varṇākrti-vibhedatah'). When there is only one chakra, the stone is called Deveśa; when there are two chakras, it is Sudarśana; three chakras represent the deity Ananta. When there are four chakras, the stone is Janārdana. Vāsudeva is represented by the stone having five chakras, Pradyumna by six chakras, Bala-bhadra by seven, Purushottama by eight, Nava-vyūha by nine,

Daśāvatāra by ten, Aniruddha by eleven and Dvādaśātmā by twelve. Nava-vyūha represents the collection of nine forms of Vishṇu: Vāsudeva, Saṃkarshaṇa, Pradyumna, Aniruddha, Nārāyaṇa, Hayagrīva, Vishṇu, Nṛsiṁha and Varāha. The first four forms are well-known as `chatur-vyūha'. The twelve major forms of Vishṇu are derived from these nine forms, according to the Tantra-siddhānta division of Pāñcharātra.

नवमूर्तिप्रधानं तु तन्त्रसिद्धान्तमुच्यते।
चतस्रः कथिताः पूर्वं वासुदेवादयस्तथा।।
नारायणो हयग्रीवः विष्णुर्नृहरिसूकरौ।।

(*Pādma-samhitā*, jñāna-pāda, 1, 81-83)

The twelve forms of Vishṇu are called `vyūhāntara': Keśava, Nārāyaṇa, Mādhava, Govinda, Vishṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛshīkeśa, Padmanābha and Dāmodara.

नवानामपि मूर्तीनां प्राधान्यं यत्र कथ्यते।
मूर्तयो द्वादशाङ्गानि तेषामेव तथापरे।।

(ibid, charyā-pāda, 19, 119)

The Daśāvatāra-mūrti is the collective representation of the ten incarnatory forms, which are also called `prādurbhāva-gaṇa' (matsya, kūrma etc).

The text also indicates the specific rewards for worshipping each of these twelve varieties of Dvāravatī-śilās: (1) and (2) salvation; (3) freedom from the fear of births and deaths; (4) fulfilment of desires; (5) obtainment of prosperity and elimination of enemies; (6) wealth and lustre; (7) continuation of progeny and celebrity; (8) satisfaction of all that one aspires for; (9) rewards which are difficult even for the gods to obtain; (10) sovereignty and prosperity; (11) lordship; and (12) final emancipation . The stones having more chakras fulfil whatever one longs for, when worshipped.

एकचक्रेण देवेशः शिलायां तु सुशोभितः।
सुदर्शनाभिधो देवो द्वाभ्यां मुक्तिफलप्रदः।।१।।

त्रिभिश्चानन्तदेवोऽसौ विद्यते फलदायकः।
श्रीप्रदो रिपुहन्ता च चतुश्चक्रो जनार्दनः।।२।।

पञ्चभिर्वासुदेवश्च जन्ममृत्युभयापहः।
प्रद्युम्नः षड्भिरेवासौ लक्ष्मीं कान्तिं ददाति
च।।३।।

सप्तभिर्बलभद्रस्तु गोत्रकीर्तिप्रवर्धनः।
वांछितं चाष्टभिर्व्यक्तो ददाति पुरुषोत्तमः।।४।।

नवभिस्तु नवव्यूहो दुर्लभः स सुरैरपि।
दशावतारो दशभिर्दद्याद्राज्यं श्रियं हरिः॥५॥

एकादशभिरैश्वर्यं अनिरुद्धः प्रयच्छति।
निर्वाणं द्वादशात्मा च चक्रैर्द्वादशभिर्युतः॥६॥

परमात्मा तदूर्ध्वं तु दद्यात्सौख्यं सुदुर्लभम्॥७॥

Prahlāda-samhitā, quoted in *Śālagrāma-parīkshā* (by Anūpa-simha) gives the first few names differently. The dvāravatī-śilā with only one chakra is called Sudarśana, with two chakras Lakshmī-nārāyaṇa and with three Trivikrama. The rest of the names are the same as given above. The name Ananta is given to stones having more than twelve chakras. The name for Daśāvatāra in the above list is given here as Daśa-mūrti.

एकः सुदर्शनो द्वाभ्यां लक्ष्मीनारायणः परः।
त्रिभिस्त्रिविक्रमो नाम चतुर्भिश्च जनार्दनः॥१॥

पञ्चभिर्वासुदेवश्च षड्भिः प्रद्युम्न उच्यते।
सप्तभिर्बलदेवश्चाष्टभिः पुरुषोत्तमः॥२॥

नवभिश्च नवव्यूहो दशभिर्दशमूर्तिकः।
एकादशानिरुद्धो हि द्वादशो द्वादशात्मकः॥३॥

अन्येषु बहु चिह्नेषु अनन्तः परिकीर्तितः।
सुदर्शनाद्यास्तु शिलाः पूजिताः
सर्वकामदाः॥४॥

When the chakras are more than twelve, only even-numbered chakras are to be preferred, according to *Gālava-smṛti*:

सुखदा समचक्राङ्का द्वादशातोऽधिकाः स्मृताः॥

The Dvārāvatī-śilā also occurs in different colours, but white stones are considered most suitable for worship. The dark (blue-black) stones forebode death, the tawny ones cause anxiety, the multi-coloured ones bring about diseases and sorrow, the yellow ones take away wealth, the smoke coloured ones produce loss of wealth, and the blue stones will bring about obstacles to any undertaking. Only the white coloured stones will make for wordly prosperity in all aspects and spiritual welfare *(Skānda-purāṇa)*

कृष्णा मृत्युप्रदा नित्यं कपिला च भयावहा।
रोगार्तिं कर्बुरा दद्यात्पीता वित्तविनाशिका॥१॥

पुत्रपौत्रधनादीनि स्वर्गमोक्षौ सदा प्रियम्।
ददाति शुक्लवर्णा तु तां यत्नेन समर्चयेत्॥२॥

Gāruḍa-purāṇa gives a slightly different account, but white is the

preferred colour:

मृत्युदः कृष्णवर्णश्च कपिलश्च भयावहः।
अन्धत्वं कर्बुरो दद्यात् पीतवर्णो
विनाशकृत्॥१॥

धूम्राभः पुत्रहा प्रोक्तो नीलाभो वित्तनाशकः।
पुत्रपौत्रधनदीनि स्वर्गमोक्षौ यशांसि च।
ददाति शुक्लवर्णस्तु यत्नेनैव तमर्चयेत्॥२॥

According to *Gālava-smṛti*, the Dvāravatī-stones are auspicious if they are round in shape or square; but not so if they are triangular or uneven in shape. The stone which is split or broken must not be worshipped, nor the stone which is crescent in shape. Such stones when worshipped do not bring any rewards.

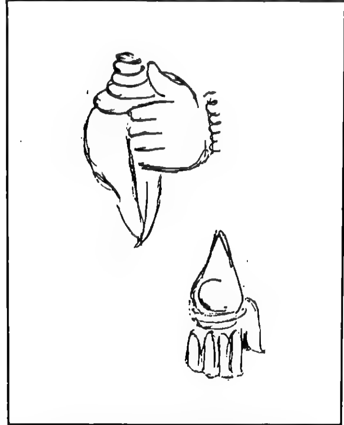
वर्तुला चतुरस्रा च नराणां च सुखप्रदाः।
त्रिकोणा विषमा चैव छिद्रा भग्ना तथैव च॥१॥

अर्धचन्द्राकृतिर्या तु पूजार्हा न भवेत्तु सा।
फलं नोत्पद्यते तत्र पूजितायां कदाचन॥२॥

As in the case of prohibited śālagrāmas, the Dvāravatī-stones also have ill-effects, when improperly selected and thoughtlessly worshipped. A crooked stone will kill the progeny, the broken one will ruin any undertaking; the stone with many fissures or holes will produce poverty and misery. The triangular, uneven shaped and crescent-shaped stones must not be worshipped *(Gāruḍa-purāṇa)*.

वक्रस्तु पुत्रहा प्रोक्तो भग्नः कार्यभयावहः।
छिद्रो दारिद्र्यदुःखानि ध्रुवं दद्याच्च
पूजितः॥१॥

त्रिकोणो विषमश्चैव छिद्रो भग्नस्तथैव च।
अर्धचन्द्राकृतिश्चैव पूजार्हा न भवन्ति ते॥२॥



Śāmkha in Varendra Research Museum

(6)

The texts also give us detailed information about what śālagrāma stones are to be avoided (varjyā, agrāhyā). According to *Brahmāṇḍa purāṇa*, the stones which have chakra-markings across (tiryak-chakra), which have `bound' chakras (baddha-chakrā, meaning thereby the chakra markings showing constraint), which are deformed (kurūpa), which have rough openings (nishṭhurāsyā), which have a terrific aspect (karālā), which look ferocious (vikarālā), which are tawny-coloured (kapilā), which have uneven spirals (vishamāvartā),which have openings too wide (vyālāsyā), which are hollow inside (koṭarā), which do not stand steadily (āsane chalanā), which are broken (bhagnā), which are very large (mahā-sthūlā), which have a crevice in the bottom joined with a single chakra(āsane sushiram yasyāś chakreṇaikena samyutā), which are cracked (dardarā), which have a large number of chakras (bahu-chakrā); which has chakras that are broken (bhagna-chakrā), which has an opening below (adhomukhī), which has a hole or fissure (sa-chhidrā), which is very red in colour (su-raktā), which has a wide, spreading chakra (bṛhacchakrā), which is criss-crossed by numerous lines (bahu-rekhā-samāyuktā), which is an elongated chakra (dīrgha-chakrā), which has chakras in a row(pankti-chakra), which has been put in a fire (pradagdhikā), which has no mark whatsoever (achihnā), which has fang-like projections (krūra-damshṭrā-samāyuktā) or which has swellings like water-bubbles (sphoṭa-budbuda-samyutā).

The śālagrāma-stone which is unpleasant in appearance, crooked, unattractive and repulsive, or always moist, is not suitable for worship. The śālagrāma-stone which is rough and crude is likewise unsuitable. If the sandal-paste applied on the stone quickly dries up, that stone will not bring luck to its worshipper. The śālagrāma-stone must be cool, and not warm.

कुरूपा कुत्सिताकारा निष्ठुरा चार्द्रवत्सदा।।
अचिराच्छुष्कतां याति यस्यां लिप्तं तु
चन्दनम्।
रूक्षा सा च शिला ज्ञेया पूजकानामनिष्टदा।।

As said earlier, the śālagrāma-stone which has an opening at the one-fourth point of the circumference of the stone, when a thread is wound round it, is a good one, and it assures fortune. If the location of the opening is beyond this length, then the stone is not suitable for worship. The stone which has an opening in the one-third part of the circumference is terrible in effect.

स्ववेष्टनतुरीयांशमास्यं यस्याः शुभा हि सा।
तस्मादधिवक्त्रा च करालेति प्रकीर्तिता॥१॥

तृतीयांशास्य संयुक्ता कराला विकरालिका।
संवृतास्या परिज्ञेया वृत्ताधिक्ये तु कोटरा॥२॥

The above prescription is sometimes interpreted as referring to the width of the opening itself; if the opening is wide in excess of the one-fourth part of the thread, it is described as `gaping' or `yawning wide' (karālā). If, however the opening is narrow, enveloped or covered, with a larger hollow inside, that stone also is unsuitable.

A large śālagrāma is by definition eight finger-breadths (of the worshipper) in width; larger than that is recognized as `very large' and is regarded as unsuitable for a householder to worship.

स्थूला त्वंष्ठाङ्गुलायामा पूजकस्याङ्गुलेन तु।
अधिके तु महास्थूला तां गृही न तु पूजयेत्॥

Another text prohibits the worship of a śālagrāma-stone which has an opening underneath, a chakra at the base, or an opening on top; the stone having a chakra which extends horizontally is likewise to be avoided, for its worship will cause ceaseless wandering for the worshipper.

अधोमुखी त्वधश्चक्रा ऊर्ध्वास्या चापि निन्दिता।
तिर्यक्चक्रान्विता सा स्याद् भ्रमणक्लेशसंयुता॥

The śālagrāma stone selected for worship must not be too small or too large, not too emaciated or too corpulent; it must not have very minute chakras, nor very large ones. We read in *Skānda-purāṇa* several restrictions: rough, crude, very black, gaping wide, crooked spout, distorted chakra, a chakra within a chakra (chakra-chakraka), rough chakra, chakras in a row, burst within, depression on top, containing water within, wobbling, holes at the base , swellings, and colours like ashy gray,

bright red, tawny, soiled, and honey-brown.

अथाग्राह्यान् प्रवक्ष्यामि शालग्रमशिलागतान्।
न स्थूलं न कृशं भिन्नं नातिकृष्णं न कर्कशम्।।

करालं विकरालं च तिर्यक्चक्रं विदिङ्मुखम्।
पृथुचक्रं चोर्ध्वचक्रं अधःपार्श्वशिरोमुखम्।।

वक्रतुण्डं बद्धचक्रं अचक्रं चक्रचक्रकम्।
वक्रचक्रं भुग्नचक्रं तथा विषमचक्रकम्।।

अणुचक्रं बृहच्चक्रं पंक्तिचक्रं विवर्णकम्।
धूम्रातिरक्तकपिलकलङ्कमधुपिङ्गलम्।।

सन्दिग्धवर्णस्फुटितं भग्नैष्ठं बन्धकं तथा।
अन्तः स्फुटितभग्नं च दर्दरं निम्नमस्तकम्।।

अतिस्थूलमतिह्रस्वं अन्तःसलिलधारणम्।
त्रिकोणं बहुरेखाढ्यं चिह्नहीनं चलासनम्।।

अर्धमुन्नतमुष्णं च दग्धपृष्ठं विरूक्षितम्।
छिद्रासनं बहुछिद्रं स्फोटं चैहिकवाञ्छिभिः।।

पूजायां वर्जनीयाः स्युर्निष्कामश्चेन्न दुष्यति।।

But it must be noted that all the restrictions mentioned above are relevant only for those who worship the śālagrāma-stones with specific desires in mind (Kāmya), but for those who worship without motives and as duty of the `nitya' kind, all śālagrāmas are worship-worthy, regardless of all the restrictions mentioned above. The text specifically declares:

निष्कामश्चेन्न दुष्यति।।

and further,

शालग्रामसमुद्भूतं शैलं दोषावहं न हि।।

The textual prescriptions include the types and numbers of Śālagrāma-stones that may be worshipped by the householders of the four `varṇa' groupings and by the ascetics. *Pūjā-prakāśa* suggests that the Vāsudeva-mūrti-śālagrāma is suitable for the brāhmaṇas, Samkarshaṇa-śālagrāma for the kshattriyas, the Pradyumna-śālagrāma for the vaiśyas and the Aniruddha-śālagrāma for the Śūdras. *Vishṇu-dharmottara* has the same prescription, and adds that the brāhmaṇas may worship four śālagrāma-stones, the kshattriyas three, the vaiśyas two, and the śūdras one.

ब्राह्मणैर्वासुदेवस्तु नृपैः संकर्षणस्तथा।
प्रद्युम्नः पूज्यते वैश्यैरनिरुद्धस्तु शूद्रजैः।।१।।

चत्वारो ब्राह्मणैः पूज्यास्त्रयो राजन्यजातिभिः।
वैश्यैर्द्वाविव संपूज्यौ तथैकः शूद्रजातिभिः।।२।।

Similar prescription occurs in *Brahmāṇḍa-purāṇa:*

वासुदेवो विप्रजनैरुपास्यः पूजने सदा।
संकर्षणप्रद्युम्नानिरुद्धश्च यथा क्रमम्।।१।।

क्षत्रियादिभिः पूजनीयाः सर्वकामफलप्रदाः।
विप्राणां मूर्तयः सर्वाः पूजनीयाः प्रयत्नतः।।२।।

क्षत्रियस्य त्रयः पूज्या वैश्यानां द्वयमेव च।
शूद्रस्यैका भवेत्ताक्ष्र्य सर्वदा सर्वसिद्धये।।३।।

It is obvious from the above that the basic typology of the śālagrāmas is in accordance with the 'chatur-vyūha' ideology. All the innumerable deity-specific śālagrāmas branch out initially from the four vyūha-deities: Vāsudeva, Samkarshaṇa, Pradyumna and Aniruddha; and these four originate from the 'Parā' aspect of Godhead. All the known and possible divisions of mankind are ultimately grouped in the four 'varṇas'; and they in turn ramify from one Purusha.

However, authorities like Vṛddha-gautama indicate that brāhmaṇas may worship five śālagrāmas, kshattriyas eight, vaiśyas seven, and śūdras seven; for ascetics four śālagrāmas are suggested.

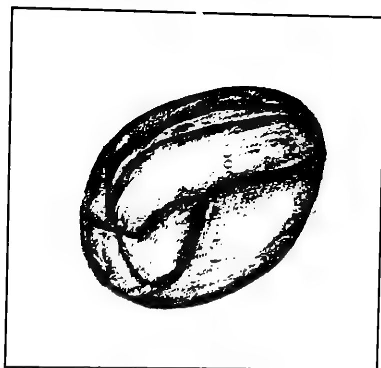
(1) For brāhmaṇas: (1) Lakshmī-nārāyaṇa; (ii) Ananta; (iii) Hiraṇya garbha; (iv) Purushottama; and (v) Chaturbhuja

(2) For kṣhattriyas: (i) Lakshmī-nārāyaṇa; (ii) Ananta; (iii) Kṛshṇa; (iv) Aniruddha; (v) Garuḍa-dhvaja; (vi) Gopāla; (vii) Rāma; and (viii) Śrīdhara.

(3) For vaiśyas : (i) Lakshmī-nārāyaṇa; (ii) Vāsudeva; (iii) Pradhumna; (iv) Dāmodara, (v) Pītāmbara; (vi) Hari, and (vii) Gadādhara.

(4) For śūdras: (i) Lakshmī-nārāyaṇa, (ii) Mādhava, (iii) Kṛshṇa, (iv) Achyuta, (v) Aniruddha, (vi) Keśava, and (vii) Pītāmbara.

(5) For ascetics: (i) Nṛsimha, (ii) Hayagrīva, (iii) Mukunda, and (iv) Mahā-nīla.



CHAPTER FIVE

IDENTIFICATION OF ŚĀLAGRĀMAS

The following account is taken from *Śrī-tattva-nidhi,* an encyclopaedic work in Sanskrit compiled by the late Mahārājā of Mysore, Kṛishṇarāja-woḍeyar III (1780-1865). This monumental work in nine sections (which are called `treasures', `nidhis) is profusely illustrated by miniature paintings, and deals with the iconographical lore, subjects like Āgama, Jyotisha, Sangīta, and games and pastimes. The

work, not yet seen in print, is in the nature of a compilation from hundreds of ancient and medieval manuals and texts. In the Vaishṇava-nidhi section of this work, is the account on śalagrāma-stones as aniconic emblems (symbols) of Vishṇu, which is reproduced below, with a running translation in English.

The author of this work has preferred the expression((dental) `sāligrāma', which is also the more popularly used form in South India as well as North India, to the more correct `śālagrāma' (palatal). And the account of these sacred stones has been taken from *Narasimha-purāṇa* (Brahma-Nārada-samvāda). It may be seen that the account given in *Śrī-tattva-nidhi* is rather happazard and ill-organized, as compared with, for instance, the *Śālagrāma-parīkshā* of Anūpa-simha, who was the Mahārājā of Bikāner. The text of the relevant and corresponding portions of *Śālagrāma-parīkshā* have been given in the Appendix. This text, in contrast, is well-organized in three distinct sections (1)mūrtis relating to the ten avatāras; (2) mūrtis relating to the twenty-four forms (chatur-vimśāti mūrti); and (3) miscellaneous forms (prakīrṇa). Although all these forms are dealt with in *Śrī-tattva-nidhi,* the descriptions are confined to those given in *Narasimha-purāṇa,* whereas *Śālagrāma-parīkshā* provides information from other purāṇas also.

Not only the order of deity-specific śālagrāmas given hereis happazard, but some of these forms are repeted during the course of narration more than once, with different descriptions. while the major part of the text is taken from *Narasimha-purāṇa* it is likely that passages from other purāṇas have also been incorporated. The text, however, is unsatisfactory, especially when compared with works like that of Anūpa-simha, But the matter here represents the South Indian tradition with regard to the Śālagrāma-lore.



अथ सालिग्राममूर्तीनां नामलक्षणशिलाभेदादिविषयेषु प्रश्नः-

(नरसिंहपुराणे ब्रह्मनारदसंवादे)-

नारद उवाच-

देवादिदेव सर्वज्ञ लोकेश कमलासन।
त्वत्प्रसादान्मया सर्वं ज्ञातं ज्ञेयं विधेऽधुना॥१॥

इदानीं श्रोतुमिच्छामि सालिग्रामस्य लक्षणम्।
तस्योत्पत्तिं निदानं च वर्णं क्षेत्रं फलाफलम्॥२॥

मूर्तिभेदं च सर्वस्याः सालिग्रामशिलातनोः।
तथार्चनायां योग्यत्वं त्वद्वाक्येन चतुर्मुख॥३॥

(Nārada tells Brahmā that he was enlightened by the latter on many topics, and requests him that he be pleased to tell him about the Śāligrāma-stones; about their origin, characteristics like colour and field, the differentiation in respect of divine form, and their suitability for purposes of worship.)

ब्रह्मोऽवाच॥

साधु साधु महाप्राज्ञ कृतः प्रश्नस्सुनिर्मलः।
मयोऽच्यते विधानेन सालिग्रामस्य लक्षणम्॥४॥

उत्पत्तिं च निदानं च वर्णं क्षेत्रं फलाफलम्।
मूर्तिभेदं च पूजायां योग्यत्वं मुनिपुंगव॥५॥

(Brahmā proceeds to tell Nārada about the śālagrama-stones: their origin, identification, colour, field and other details)

I अथ सालिग्रामोत्पत्तिदेशक्रमाः॥
(तत्रैव)॥

आसीदवन्तीदेशेषु नाम्ना तु हरिपर्वतः।
सालिग्राम इति क्षेत्रे हरिचक्रशिलामये॥६॥

There is in the country of Avanti, a sacred mountain around which is the site which is the source of all the śālagrāma-stones.

यस्य स्मरणमात्रेण सर्वपापक्षयो भवेत्।
तत्रैव गंडक्याख्याता नदी पापप्रणाशिनी॥७॥

Merely to remind oneself of this sacred site is to get rid of all the sins that have accumulated in the past. It is here that the river Gaṇḍakī, which destroys all sins, flows.

यज्जलस्पृष्टिमात्रेण विष्णुसायुज्यमश्नुते।
तस्मिन्पर्वतमूले तु चक्रतीर्थं महत्सरः॥

By a touch of the waters of this river, one obtains residence in the realm of Vishṇu. At the foot of the mountain in this site is a great stream known as Chakra-tīrtha.

तस्या नद्या निदानं च प्रवदंति पुराविदः।
तस्मिन्पर्वततीर्थेऽस्ति साक्षाच्चक्रधरो हरिः॥९॥

The source of that river is said to be Vishṇu himself; and in that mountain-stream, the god who wields the discus dwells.

लक्ष्म्या धरित्र्या सहितो सान्निध्यं कुरुते मुने।
तच्छिलासु च सर्वासु हरिक्षेत्रगतासु च॥१०॥

He abides here along with his consorts Lakshmī and Bhū, and in every stone that occurs in this sacred site.

शीतवातविनिर्मुक्ते शैलगर्भे मुनीश्वर।
सर्वलक्षणसंयुक्ता सालिग्रामशिला भवेत्॥११॥

In the bowels of rocks free from wind and cold the śālagrāma-stones are formed, with all adorable characteristics.

साक्षाल्लक्ष्मीपतेर्विष्णोः प्रसादात्परमोष्ठिनः।
उत्पत्तिस्तच्छिलानां तु पुण्यकालेषु विद्यते॥१२॥

On auspicious moments, these sacred stones get formed by the grace of God.

अथ तेषु चक्रोत्पत्तिक्रमः ॥(तत्रैव)॥

The formation of spiral marks, the chakras, in these stones is explained as follows:

पश्चात्सहस्रवर्षाणां सालिग्रामस्य चक्रके।
वज्रकीट इति ख्यातो जंतुर्भूत्वा हरिः
स्वयम्॥१३॥

After thousands of years, the animal called vajra-kīṭa (the adamentine worm) was born in these stones; the animal was in fact the form which Vishṇu himself assumed.

हिरण्मयो महावीर्यो विद्युल्लेखासमप्रभः।
सालिग्रामशिलगर्भमासाद्य कलनिस्स्वनः॥१४॥

तत्रस्थचक्रचिह्नानि मुखेन कुरुते मुने।
नानाविधानि चक्राणि नानारूपाणि लीलया॥१५॥

Having entered into the bowels of these stones, the animal, golden coloured, mighty and brilliant like a flash of lightning, making a sweet noise, carves out the marks of discus of numerous kinds and various other marks with ease in the stones.

अन्तर्दधाति तत्रैव बहुकालादनंतरम्।
सान्निध्यं कुरुते तत्र साक्षाल्लक्ष्मीपतिः
सदा॥१६॥

The animal, who is Vishṇu himself, the lord of Lakshmī, resides inside these stones for countless years; the presence of Godhead is unbroken here.

तदालोकनमात्रेण सर्वपापक्षयो भवेत्।
उत्पत्तिर्नारदोक्तैवं विज्ञेया मुनिपुंगव॥१७॥

By a mere look at these stones, all the sins that one had accumulated will at once get destroyed.

अथ सालिग्रामशिलानां वर्णरूपैर्बहुविधत्वम् ॥(तत्रैव)॥

The variety of forms, colours and other characteristics of the śālagrāma-stones.

श्वेता पीता तथा रक्ता कृष्णा शाड्वलसन्निभा।
कपिला च तथा धूम्रा कलंका
बहुवर्णिनी॥१८॥

The sacred stones may be white, yellow, red, black, green, tawny or ash-coloured; they may contain stains, and they may be multi-coloured.

अतिवर्णा विवर्णा च तथा संदिग्धवर्णिनी।
एवं विधैस्तथावर्णैःरूपैर्नानाविधा शिला॥१९॥

The colours might be excessive or faded; the colours may otherwise be difficult to determine. The stones occur thus in many colours and forms.

अथ सालिग्रामक्षेत्राणां वर्णाः ॥(तत्रैव)॥

The śālagrāma stone is described as the 'field' for the presence of Godhead. The differentiations in this regard are dependent on the colours

क्षेत्रं तु वासुदेवस्य श्वेतवर्णं प्रचक्षते।
पीता हैरण्यगर्भा स्याद्रक्ता प्रद्युम्नरूपिणी॥२०॥

The Vāsudeva-śālagrāma is white in hue; the Hiraṇya-garbha-śālagrāma is yellow; the Pradyumna-śālagrāma is red.

कृष्णा तु विष्णुसुक्षेत्रं स्याच्छिला मुनिपुंगव।
श्रीमन्नारायणक्षेत्रं हरितांगं विदुर्बुधाः।
कपिला नारसिंही स्याद्वामनीत्वतसीनिभा॥२१॥

Vishṇu-śālagrāma is black stone; Nārāyaṇa-śālagrāma is greenish in colour; Narasimh–śālagrāma is red; and Vāmana-śālagrāma is like the atasī flower in colour (flax, Linum usitatissimum)

अथ सालिग्रामक्षेत्रवर्णभेदानां फलानि॥ ।तत्रैव॥

The colours have their own effects and influences.

श्रेष्ठा स्यात्तु विशेषेण धूम्रा तु यतिपूजने।
कलंका क्षयकारि स्याद्नंतो न
बहुवर्णभाक्॥२२॥

The ash-coloured śālagrāma stone is especially suitable for worship by ascetics. The stones which are stained bring decay and destruction, the multi-coloured stones are also unfit for worship, unless it be Ananta-śālagrāma.

अतिवर्णा दुःखदा स्याद्विवर्णा कुलनाशिनी।
संदिग्धवर्णा हंत्री स्यादिति क्षेत्रफलं मुने॥२३॥

Highly coloured stones cause misery; the faded colours destroy the lineage; the colours which are indistinct and uncertain make for death.

पत्नीघ्नी कपिला चैव नीला लक्ष्मीप्रदायिनी।
पुष्टिदा वृद्धिदा श्यामा रक्ता राज्यकरी तथा॥२४॥

The tawny-coloured stone is consort-killer; the bluish-stone brings wealth; the black-stones cause nourishment and prosperity; and the red-stone brings in sovereignty.

अतिरक्ता मृत्युदा स्याद्गौरा धनकरी तथा।
बहुवर्णा श्रीकरी स्याद्विवर्णा निष्फला तथा॥२५॥

Excessively redstone, however, deals death; the fair-coloured stone (viz. white) bestows wealth; multi-coloured stone makes for prosperity, while the faded colours are not useful when worshipped.

There is some confusin here with regard to the expression `bahu-varṇa

श्वेतवर्णा मोक्षदा स्यात्संदिग्धा सर्वनाशिनी।

White-coloured stones facilitate the obtainment of emancipation, and the stone with indistinct and uncertain colours destroy every thing.

अथ सालिग्रामरन्ध्रप्रमाणमाह ।।तत्रैव।।

The śālagrāma stones differ with regard to their circumference (parimāṇa), which is measured in terms of the size of the aperture.

सूत्रेण वेष्टयेन्मध्यं सालिग्रामस्य बुद्धिमान्।
तदष्टांशप्रमाणं स्यादुत्तमं यस्य गह्वरम्॥२७॥

वक्त्रे सूत्राष्टमो भाग उत्तममध्यमा उभौ।
भागत्रयं जघन्यः स्यात्सालिग्रामस्य लक्षणम्॥२८॥

The wise one will tie round the middle of the śālagrāma-stone a thread; and if the aperture is located at the spot which marks one-eighth of the thread's length, then the stone is of superior variety; it may also be of the midling variety. However, the

stone having an opening in the one-third part is to be rejected.

(However, *Brahmāṇḍa-purāṇa* has a different prescription:

स्ववेष्टनतुरीयांशमास्यं यस्याः शुभा हि सा।
तस्यादधिवक्त्रा च करालेति प्रकीर्तिता।।)

अथ सालिग्रामेषु वक्त्रफलान्याह ।।तत्रैव।।

There are different effects in terms of locations of opertures.

अधोवक्त्रं भीकरं चोर्ध्वास्यमुच्चाटनक्रियम्।
समवक्त्रं विशिष्टं स्यात्पार्श्वास्यं
भाग्यहृद्भवेत्।।२९।।

If the aperture is downward, it is terrible; the aperture on top will be useful only in magical rites of driving away the enemy; The apertures being even are especially meritorious, while the aperture on the sides will take away fortune.

वक्रास्यं व्याधिजनकं दीर्घास्यं सर्वभक्षकम्।
मूर्तिभेदं समाशोध्य पश्चाल्लक्षणमादिशेत्।।३०।।

If the aperture is crooked, it causes diseases; if long-mouthed it devours everything (viz. makes one impoverished). One should carefully examine the stone before ascertaining the deity-specification.

अथ दशावतारमूर्तीनां नामानि ।।(तत्रैव)।।

The names of the ten incarnatory forms of Vishṇu:

मूर्तयश्चाथ कथ्यन्ते यथावच्छृणु सत्तम।
मत्स्यः कूर्मो वराहश्च नारसिंहोऽथ वामनः।
रामो रामश्च रामश्च बुद्धः कल्किरिमे दश।।३१।।

The forms of Vishṇu are: Matsya, Kūrma, Nārasimha, Rāma (son of Jamadagni; viz. Paraśu-rāma), Rāma (viz. Bala-rāma), Rāma (son of Daśaratha), Buddha and Kalki.

अथ सालिग्रामेषु मूर्तिनां लक्षणानि।।
(नृसिंहपुराणे)

The characteristics of the śālagrāma-stones, which are deity-specific:

तत्रादौ (मत्स्यमूर्तिः)।।
मत्स्याकृतिमुखाकारां मुखसंदृश्यचक्रकाम्।
श्रीवत्सबिंदुमालाढ्यां मत्स्यमूर्तिं शुभां
विदुः।।३२।।

The Matsya-mūrti-śālagrāma has the form like the head of the fish; a chakra is seen on the face; there are also marks of śrī-vatsa, dots and scratches resembling vanamālā (garland of wild-flowers)

(महाकूर्ममूर्तिः)
वर्तुलः कमठाकारो वनमालाब्जचक्रवान्।
पालाशो हेमबिंदुश्रीर्महाकूर्मस्तु दुर्लभः॥३३॥

The Mahā-kūrma-mūrti-śālagrāma is round, shaped like a tortoise, and has marks of vanamālā, lotus and discus; its colour is green (viz. of tree Butea frondosa) ;and it has golden spots.

(वाराहमूर्तिः)
दीर्घास्यं श्यामलाकारं पृथ्वीवलयवेष्टितम्।
द्वारदेशे लसच्चक्रं वाराहं तद्विदुर्बुधाः॥३४॥

The Vārāha-mūrti-śālagrāma is long-mouthed, is blue-black in colour, has an encircling mark of earth, and is distinguished by a shining chakra at the opening.

(बुद्धमूर्तिः)
रंध्रदृश्यद्वयोपेतं अंतश्चक्रद्वयान्विताम्।
शिरोदृष्टोऽर्ध्वचक्रं च पार्श्वयो र्वापि दृश्यते।
नानावर्णमयापि बुद्धमूर्ति प्रचक्षते॥३५॥

The Buddha-mūrti-śālagrāma has two apertures, and two chakras in the interior. The chakras are upward-inclined at the head, or they are at the sides. The stone may be multi-coloured.

(नारसिह्ममूर्तिः)
दिर्घास्यः कपिलाकारो दीर्घचक्रो महोदरः॥
नारसिंह इति ख्यातो यो मस्करिपूजने॥

The Nārasimha-śālagrāma has an elongated mouth,tawny-hued, a longish chakra and a big belly (viz. middle portion). This stone is suitable for worship by ascetics.

(लक्ष्मीनृसिह्ममूर्तिः)
वामभागस्थचक्राढ्यः कृष्णवर्णः सबिंदुकः।
लक्ष्मीनृसिंह आख्यातो
भुक्तिमुक्तिफलप्रदः॥३७॥

The Lakshmī-narasimha-śāla grāma has a chakra on its left side, is black in colour, and has spots (viz. dots). Its worship makes for worldly prosperity as well as emancipation.

(वामनमूर्तिः)
इंद्रनीलनिभाकारं वनमालांबुजोज्ज्वलम्।
ह्रस्वं सुवर्तुलं चैव वामनं परिचक्षते॥३८॥

The Vāmana-mūrti-śālagrāma is shining blue in hue; it is small in size and perfectly round in shape; it has marks of vana-mālā and lotus.

(परशुराममूर्तिः)
लसत्परशुरेखाढ्यो दूर्वाश्यामस्तथोन्नतः।
नाभिदेशलसच्चक्रो रामःस्याज्जमदग्निजः॥३९॥



Varāha-Mūrti



Vāmana-mūrti

The Paraśu-rāma-mūrti-śālagrāma is distinguished by the line-scratches resembling an axe; it is dark blue-green like the blade of dūrvā-grass; it is high in stature and is adorned with a chakra at its navel.

(श्रीराममूर्तिः)
रेखाकारधनुर्बाणं स्थूलं दीर्घं सबिंदुकम्।
नाभिचक्रं बहुच्छिद्रं श्यामं दाशरथिं
विदुः॥४०॥

The Śrī-rāma-mūrti-śālagrāma is large, elongated and has spots on its body; there are also line-markings resembling bow and arrow; there is a chakra at the navel, and the dark stone has many fissures.

(बलराममूर्तिः)
हलरेखो मुसलवाञ्छुक्लाभो वनदामवान्।
मधुबिंदुधरः श्रीमान्नामः संकर्षणश्शुभः॥४१॥

The Bala-rāma-murti śālagrāma has marks of the plough-share, and of the pestle-like weapon on it; it is whitish in colour, and has line-scratches of vana-mālā; there are also dots like honey-drops. This is the abode of Sankarshaṇa.

(श्रीघनमूर्तिः)
सहस्रबिंदुसंयुक्तं धर्मचक्रसमन्वितम्।
श्वेतवर्णमतिश्लक्ष्णं सर्वज्ञं श्रीघनं विदुः॥४३॥

The Śrīghana-mūrti-śālagrāma is white in colour and exceedingly smooth to touch. It has a thousand (viz. many) spots on the surface, and also a chakra.

(कल्किमूर्तिः)
हयरेखासमायुक्त रेखा कुंतायुधाकृतिः।
श्वेतवर्णो दीर्घमुखः कल्किरित्यभिधीयते॥४३॥

The Kalki-mūrti-śālagrāma is recognized by the line-markings resembling a horse, and the weapon called Kunta (lance). It is white in colour, and has a long mouth.

(श्रीकृष्णमूर्तिः)
रेखापंचायुधधरं वनमालाविभूषितम्।
अब्जचिह्नं सूक्ष्मचक्रं कृष्णमेनं प्रचक्षते॥४४॥

The Śrī-kṛshṇa-mūrti-śālagrāma has marking of the five weapons (conch called Pāñchajanya, discus called Sudarśana, mace called Kaumodakī, bow called Śārṅga,and sword called Nandaka), vana-mālā, and lotus; it has a minute chakra.

(श्रीगोपालमूर्तिः)
एतल्लक्षणसंयुक्तं पंचायुधविलेखनम्।
नीरंध्रं वर्तुलं वापि दीर्घं
वनमालिकायुतम्॥४५॥



Vāmana-mūrti

The Paraśu-rāma-mūrti-śālagrāma is distinguished by the line-scratches resembling an axe; it is dark blue-green like the blade of dūrvā-grass; it is high in stature and is adorned with a chakra at its navel.

(श्रीराममूर्तिः)
रेखाकारधनुर्बाणं स्थूलं दीर्घं सबिंदुकम्।
नाभिचक्रं बहुच्छिद्रं श्यामं दाशरथिं
विदुः॥४०॥

The Śrī-rāma-mūrti-śālagrāma is large, elongated and has spots on its body; there are also line-markings resembling bow and arrow; there is a chakra at the navel, and the dark stone has many fissures.

(बलराममूर्तिः)
हलरेखो मुसलवाञ्छुक्लाभो वनदामवान्।
मधुबिंदुधरः श्रीमान्नामः संकर्षणश्शुभः॥४१॥

The Bala-rāma-murti śālagrāma has marks of the plough-share, and of the pestle-like weapon on it; it is whitish in colour, and has line-scratches of vana-mālā; there are also dots like honey-drops. This is the abode of Sankarshaṇa.

(श्रीघनमूर्तिः)
सहस्रबिंदुसंयुक्तं धर्मचक्रसमन्वितम्।
श्वेतवर्णमतिश्लक्ष्णं सर्वज्ञं श्रीघनं विदुः॥४३॥

The Śrīghana-mūrti-śālagrāma is white in colour and exceedingly smooth to touch. It has a thousand (viz. many) spots on the surface, and also a chakra.

(कल्किमूर्तिः)
हयरेखासमायुक्त रेखा कुंतायुधाकृतिः।
श्वेतवर्णो दीर्घमुखः कल्किरित्यभिधीयते॥४३॥

The Kalki-mūrti-śālagrāma is recognized by the line-markings resembling a horse, and the weapon called Kunta (lance). It is white in colour, and has a long mouth.

(श्रीकृष्णमूर्तिः)
रेखापंचायुधधरं वनमालाविभूषितम्।
अब्जचिह्नं सूक्ष्मचक्रं कृष्णमेनं प्रचक्षते॥४४॥

The Śrī-kṛshṇa-mūrti-śālagrāma has marking of the five weapons (conch called Pāñchajanya, discus called Sudarśana, mace called Kaumodakī, bow called Śārṅga,and sword called Nandaka), vana-mālā, and lotus; it has a minute chakra.

(श्रीगोपालमूर्तिः)
एतल्लक्षणसंयुक्तं पंचायुधविलेखनम्।
नीरंध्रं वर्तुलं वापि दीर्घं
वनमालिकायुतम्॥४५॥

The Śrī-gopāla-mūrti-śālagrāma has the markings of the five holy weapons (mentioned above); it has no apertures; it is either round in shape or elongated; a vana-mālā mark is seen on it.

एकैकं वा पृथग्वापि तत्तद्विग्रहवर्णकम्।
एवं लक्षणसंयुक्तं दीर्घाकारं महोदरम्।
श्रीगोपालमिमं प्राहुस्सरेखावंशगह्वरम्॥४६॥

This śālagrāma can have identification marks of a single-deity or of a combination. It may be longish in shape, and is characterized by a big belly (viz. middle portion being big); it has scratches resembling flute-openings

(दधिवामनमूर्तिः)
अधश्चक्राग्रविलसद्दधिबिंदुसमन्वितम्।
वामनं नीलरक्तांगं वदंति दधिवामनम्॥४७॥

The Dadhi-vāmana-murti-śāla grāma has a downward chakra at the top of which are spots like honey-drops, the stone has bluish tinge as well as reddish hue.

(दधिगेपालवामनमूर्तिः)
ऊर्ध्वचक्राग्रविलसद्दधिबुब्दुदशोभिताम्।
मूर्तिं दधाति गोत्री स्याद्दधिगोपालवामनः॥४८॥

The Dadhi-gopāla-vāmana-śālagrāma has a chakra on top, with spots like honey-drops at its upper end.

(सन्तानगोपालमूर्तिः)
दंडशृंगयुतः पार्श्वे वेणुना शोभितो मुखे।
स स्यात्संतानगोपालो पुत्रपौत्रादिवृद्धिदः॥४९॥

The Santāna-gopāla-mūrti-śālagrāma has marks of cudgel and horn (which cowherds carry) on its sides, and at the head-portion can be seen the mark of a flute. The worship of this stone ensures progeny.

इंन्द्रनीलनीभो दीर्घो वनमालाविभूषितः।
अंकुशाकारवदनो धर्मचक्रसमान्वितः॥५०॥

This stone is blue in colour and elongated in shape; it has an aperture which resembles the elephant-goad, a chakra.

(प्रद्युम्नमूर्तिः)
जपाकुसमसकाश वनमालाावभाषतम्।
धनबाणाबुजधर प्रद्यम्न चष्टद ावदः॥५१॥

The Pradyumna-mūrti-śālagrāma is of the colour of a hibiscus flower (viz. red) and is marked by lines and scratches resembling vanamālā, bow, arrow and lotus. Its worship bestows whatever one longs for.

(अनिरुद्धमूर्तिः)
प्रद्युम्नलक्षणैर्युक्तं सूक्ष्मचक्रलसन्मुखम्।
सुवर्णरूप्यरेखाढ्यमनिरुद्धं विदुर्बुधाः॥५२॥

The Aniruddha-mūrti-śālagrāma has the same characteristics as the above (viz. Pradyumna mūrti), but is recognized by an aperture with a minute chakra, and by marks of golden and silver lines.

(हयग्रीवमूर्तिः)
अंकुशाकारवदनं दीर्घबिंदुसमुज्जवलम्।
पक्वजंबूफलाकारं हयग्रीवं वदंत्यमुम्॥५३॥

The Hayagrīva-mūrti-śālagrāma has the form of a ripe jambū-fruit (rose apple, Eugenia Jambolana), with a face in the shape of an elephant-goad; it has also longish spots on its body.

(श्रीधरमूर्तिः)
घनशाड्वलसंकाशं वनमालाविभूषितम्।
किंचिद्विषमचक्राढ्यं श्रीकरं विदुः॥५४॥

The Śrīdhara-mūrti-śālagrāma shines like fresh green grass, has uneven chakras and there are marks on it resembling vana-mālā.

(लक्ष्मीनारायणमूर्तिः)
निम्नाकारं शिरश्चक्रं सुवृत्तं शीतलाकृतिं।
द्वारद्वये चतुश्चक्रं वामे वा दक्षिणेऽपि वा।
श्रीवत्सशंखचक्राढ्यं लक्ष्मीनारायणं विदुः॥५५॥

The Lakshmī-nārāyaṇa-mūrti-śālagrāma has a low or depressed look, and is perfectly round, and cold to touch; it has a chakra on its head; there are two apertures and there are four chakras either to the left or to the right.

(पद्मनाभमूर्ति)
नाभिचक्रोल्लसत्पद्मो जंबूफलसमप्रभः।
पद्मनाभ इति ख्यातस्तं विदुर्नाकदं बुधाः॥५६॥

The Padmanābha-mūrti-śālagrāma has a lotus-like chakra at its navel, and is of the colour of a rose-apple (Eugenia Jambolana).

(गोविन्दमूर्तिः)
नवदूर्वादलश्यामो वनमालाविभूषितः।
दशरंध्रसमायुक्तो विंशच्चक्रसमन्वितः।
गोविंद इति विख्यातः सर्वकामफलप्रदः॥५७॥

The Govinda-mūrti-śālagrāma is dark blue-black like the blade of a fresh durvā grass; it has ten apertures and twenty chakras; and there are scratches on its body which look like vana-māla. The worship of this stone secures the fulfilment of all desires.

(विश्वरूपमूर्तिः)
ज्ञेयो द्वादशरंध्रस्तु चतुर्विंशतिचक्रकः।
विश्वरूप इति ख्यातो भुक्तिमुक्तिफलप्रदः॥५८॥

The Viśvarūpa-mūrti-śālagrāma is known by its twelve apertures and twenty-four chakras. Its worship will bring about worldly prosperity as well as final beatitude.

(अनन्तमूर्तिः)
श्रीवत्सशंखचक्राढ्यं पंचायुधलसत्तनुम्।
समं सूक्ष्मं लसच्चक्रं पंकजद्वयशोभितम्।
सदा सुशीतलतनुमनंतमनलोज्ज्वलम्॥५९॥

The Ananta-mūrti-śālagrāma is always cold to touch, but shines like a blaze of fire ; it has an even number of minute chakras, with marks of the classical five weapons of Vishnu (conch, discus, mace, bow and sword), and also of the Śri-vatsa-mark on the chest.

(लक्ष्मीनारायणमूर्तिः)
द्वारदेशे लसद्रेखं पक्षिराजसुरेखकम्।
लक्ष्मीनारायणं प्राहुर्दुर्लभं शीघ्रसिद्धिदम्॥६०॥

The Lakshmī-nārāyaṇa-mūrti-śālagrāma is hard to obtain, and its worship quickly fulfils ones desires. At the entrance to the operture are lines which resemble the flying bird Garuda (the vehicle of Vishnu)

(नारायणमूर्तिः)
उक्तलक्षणलंयुक्तं शेषभोगेन वेष्टितम्।
नारायणमिमं प्राहुर्नारदेष्टफलप्रदम्॥६१॥

The Nārāyaṇa-mūrti-śālagrāma is recognized by the shape of the serpent's hood that seems to surround it. Its worship secures the fulfilment of whatever one seeks for.

(दामोदरमूर्तिः)
किंचिद्विषमचक्राढ्यमिंद्रनीलसमप्रभम्॥
वनमालालसच्चक्रं प्राहुर्दामोदरं मुने॥६२॥

The Dāmodara-mūrti-śālagrāma is blue in colour, and has slightly uneven chakras; there are also marks of vanamālā.

(त्रिविक्रममूर्तिः)
दीर्घाकारो महातेजाश्शंखचक्रगदांकवान्।
वनमालाधरः श्रीमान्त्रिविक्रम उदाहृतः॥६३॥

The Trivikrama-mūrti-śālagrāma is longish in shape, and brilliant in appearance; there are marks on its body of conch, discus, mace and vanamālā.

(जनार्दनमूर्तिः)
शंखचक्राब्जमालांको नीलः शूलाकृतिः शुभः।
जनार्दन इति ख्यातो हिमांशुपरिशीतलः॥६४॥



Lakshmi-nārāyana-mūrti

The Janārdana-mūrti-śālagrāma is characterized by its blue colour and marks of conch, discus and lotus; it is cold like ice; and has a shape like a spear.

(वासुदेवमूर्तिः)
रेखापंचायुधधरो हिमांशुसदृशप्रभः।
नाभिचक्रधरश्शांतो वासुदेव इतीरितः॥६५॥

The Vāsudeva-mūrti-śālagrāma has the appearance of tranquillity, and shines like moon-light; it bears the marks of the five weapons of Vishṇu (conch, discus, mace, bow and sword), and has a chakra at its navel.

(श्रीविष्णुमूर्तिः)
विष्णुक्रांतनिभाकारो वनमालाब्जचिह्नकः।
पंचायुधधरः श्रीमान्विष्णुरित्युच्यते बुधैः॥६६॥

The Vishṇu-mūrti-śālagrāma has the dark of colour of the Vishṇu-krānta flower (Clitoria Ternatea or Evolvulus Alsinoides), the marks of the five weapons of Vishṇu (mentioned above), and also of vanamālā and lotus.

(अच्युतमूर्तिः)
नीलस्थूलसमाकारो वनमालाविभूषितः।
सूक्ष्मचक्ररः समःश्श्लक्ष्णो ह्यच्युतः
समदीरतः॥६७॥

The Achyuta-mūrti-śālagrāma is bluish in hue and large in size; it is smooth and has minute chakras; it has marks of vanamālā on its body

(उपेन्द्रमूर्तिः)
शंखचक्रगदाचिह्ना नीलवर्णो लसत्तनुः।
उपेंद्रमूर्तिर्विख्याता हरिः सौख्यशुभप्रदा॥६८॥

The Upendra-mūrti-śālagrāma is also shining blue in colour, with marks of conch, discus and mace on its body. Its worship will cause happiness and good fortune.

(शिवनाभमूर्तिः)
गजवृत्ता स्थूलरेखादृश्यते यस्य मध्यतः।
शिवनाभः स विज्ञेयो दुर्लभः
सर्वकामदः॥६९॥

The Śiva-nābha-mūrti-śālagrāma is roundish like an elephant's body; and in its central portion thick lines are seen. It is hard to obtain, but its worship secures all desires.

(हिरण्यगर्भमूर्तिः)
द्वारं न दृश्यते यस्य नीलवर्णः सुशीतलः।
हिरण्यगर्भः ख्यातोऽसौ हेमगर्भः शुभप्रदं॥७०॥

The Hiraṇya-garbha-mūrti-śālagrāma is blue-black in colour and cold to touch; it has no apertures, but it contains gold within (viz. has spots golden in colour in the middle portion of the stone).

(मदनगोपालमूर्तिः)
अर्धश्यामो ऽ र्धरक्तश्च शंखचक्रधनुः शशि।
दीर्घस्सुषिरवान्वामे गोपालो मदनाह्वयः॥७१॥

The Madana-gopāla-śālagrāma is partly black in colour and partly reddish; it has a long aperture on its left side; and there are marks of conch, discus, bow and moon.

(जनार्दनमूर्तिः)
अंतर्लक्ष्यचतुश्चक्रं शीतलं चोत्पलप्रभम्।
जनार्दनं विजानंति वनमालाभिवेष्टितम्॥७२॥

The Janārdana-mūrti-śālagrāma shines like blue water-lily (utpala, Nymphala caerulea); it is recognized by the vanamālā mark which goes round the stone.

(प्रकारान्तरम्)
द्वारषट्कसमायुक्तं चक्रद्वादशकोज्वलम्।
वनमालायुतं श्लक्ष्णमाहुस्तं च जनार्दनम्॥७३॥

It is elsewhere described as having six apertures and twelve chakras, slippery to touch, and marked by vanamālā.

(लक्ष्मीनारायणमूर्तिः)
द्वे द्वे चक्रे त्वधश्चोर्ध्वं लक्ष्मीनारायणः स्मृतः।

The Lakshmī-nārāyaṇa-mūrti-śālagrāma has two chakras on top and two chakras at the bottom.

(श्रीमन्नारायणमूर्तिः)
द्वे द्वे चक्रे च पार्श्वस्थे श्रीमन्नारायणः
स्मृतः॥७४॥

The śrīman-nārāyaṇa-śālagrama has two chakras on each of its sides.

(सुदर्शनमूर्तिः)
वृत्ताकारं तु दीर्घं वा द्वारदृष्टैकचक्रकम्।
सुदर्शनं विजानंति बिंदुयुक्तं विचक्षणाः॥७५॥

The Sudarśana-mūrti-śālagrāma is round in shape or sometimes oval; there is a single chakra seen at the aperture; and there are spots on the body of the stone.

(प्रकारान्तरम्)
चक्रद्वयं विलेन स्तः यस्य मूर्ध्नि सुदर्शनम्।
रक्तमध्वामात प्राहमहाग्र यातपजन॥७६॥

Elsewhere, this is described as equipped with two chakras at the top, and as exceedingly ferocious in aspect, and as such worthy of worship only by ascetics.

(वनमालिमूर्तिः)
बिलपार्श्वस्थदंष्ट्रांकमंतश्चक्रद्वयोज्वलम्।



[L]akshmi-narayana-murti

कपिलं वक्रवदनं तत्पार्श्वे वनमालिनम्॥७७॥

The Vanamāli-mūrti-śālagrāma is of tawny hue, and has an aperture at the sides of which are fang-like structures and inside which are two chakras; the aperture is crooked, and by its side is the vanamālā mark.

(महाज्वालानृसिंह्मूर्तिः)
स्थूलं च विवृतास्यं च नीलं वा कपिलं पृथुम्।
महाज्वालानृसिंहं तं यतिपूज्यं महामुने॥७८॥

The Mahā-jvālā-nṛsimha-mūrti-śālagrāma is thick in shape, blue-black or tawny in colour, and has a gaping mouth (aperture). This is fit for worship only by mendicants.

(शिवनाभमूर्तिः)
ऊर्ध्वरंध्रलसल्लिगं सुवृत्तं शीतलाकृतिम्।
श्रीकरं शिवनाभाख्यं सर्वसौभाग्यवर्धनम्॥७९॥

The Śiva-nābha-mūrti-śālagrāma has a linga-like form on top where there is also an aperture; it is perfectly round in shape and cold to touch. It is auspicious and secures all prosperity.

(बुद्धमूर्तिः)
रंध्रेष्वदृष्टचक्रं च पंकाकारं सबिंदुकम्।
बुद्धाकारं विजानीयाच्चक्रं वा
मलिनावहम्॥८०॥

The Buddha-mūrti-śālagrāma is muddy-coloured and has spots on it; the chakra is there in the aperture, but unseen; the chakra also is dark-gray in colour.

(लक्ष्मीनृसिंह्मूर्तिः)
महच्चक्रांतिकलससूक्ष्मचक्रबिलांतरम्।
लक्ष्मीनृसिंहं कपिलं वर्णतः क्षेत्रभावना॥८१॥

The Lakshmī-nṛsimha-mūrti-śālagrāma is tawny in hue, and inside its aperture is a large chakra within which is another chakra, minute in size.

(श्वेतवाराहमूर्तिः)
दीर्घघोणसमायुक्तमेकदंष्ट्रं सुनिर्मलम्।
वनमालायुतं रम्यं श्वेतं वाराहमुच्यते॥८२॥

The Śveta-varāha-mūrti-śālagrāma has a long snout, and one tusk; it is whitish in colour and exceedingly clear; there is but a single mark on its body, which resembles vanamālā.

(भूवराहमूर्तिः)
अधश्चक्रांतिकलसदेकदंष्ट्रं समुच्छ्रितम्।
अंकुशाकारवदनं भूवराहं शुभप्रदम्॥८३॥

The Bhū-varāha-śālagrāma has a raised body with a head shaped like the elephant-goad; there is a chakra at the bottom, and near it can be seen



Lakshmi-nrsimha-mūrti

a structure like the single tusk. It is an auspicious stone.

(कूर्ममूर्तिः)

स्थूलं च निबिडाकारं श्यामवर्णं सचक्रकम्।
कर्बुरं वाथ कपिलं श्यामं कूर्मं
विदुर्बुधाः॥८४॥

The Kūrma-mūrti-śālagrāma is thick and compact in structure, blue-black in colour, variegated hue, tawny or black; it has chakras.

(हृषीकेशमूर्तिः)

पञ्चरन्ध्रसमायुक्तं दशचक्रसमन्वितम्।
श्यामलं कोमलाकारं हृषिकेशं प्रचक्षते॥८५॥

The Hṛshīkesa-mūrti-śālagrāma is dark blue (or black) in colour, soft to touch; it has five apertures and ten chakras.

(केशवमूर्तिः)

राजतैर्बिंदुभिर्हैमैरन्वितं सूक्ष्मचक्रकम्॥
वनमालान्वितं श्यामं केशवाख्यं
विदुर्बुधाः॥८६॥

The Keśava-mūrti-śālagrāma is blue black in colour with minute chakras; it has golden and silver spots, and a mark resembling vanamālā.

(अच्युतमूर्तिः)

बहिश्चक्रसमायुक्तमंतश्चक्रद्वयान्वितम्।
मूर्तिं तमच्युतं ज्ञेयं सूक्ष्मरंध्रं सुशीतलम्॥८७॥

The Achyuta-mūrti-śālagrāma is extremely cold to touch, and has a small aperture; it has a chakra on the surface,a nd two chakras within the aperture.

(वैकुण्ठमूर्तिः)

रखाष्टकायधापत पद्मनाकाशागह्वरम्।
वनमालान्वितं श्यामं वैकुंठं कोमलं विदुः॥८८॥

The Vaikuṇṭha-mūrti-śālagrāma is blue-black in colour and soft to touch; there are line marks of eight weapons of Vishnu, and also a mark of vanamāla; there is an aperture like the lotus-stalk.

(विष्टरश्रवोमूर्तिः)

पार्श्वरंध्रद्वयोपेतं वनमालाभिवेष्टितम्।
विष्टरश्रवसं प्राहुः स्थूलं दीर्घं च
चक्रिणम्॥८९॥

The Vishṭara-śravo-mūrti-śālagrāma is a large one, elongated in shape and has apertures on both of its sides; there is a chakra, and also the mark of vanamālā going round.

(हिरण्यगर्भः)

हिमांशुसदृशाकारं श्लक्ष्णं स्थूलं तथोच्छ्रितम्।
हिरण्यगर्भमाहुस्तं द्वारदृष्टसुदर्शनम्।।९०।।

The Hiraṇya-garbha-śālagrāma is moon-like in appearance, slippery to touch, and large in size, raised on top. There is a chakra at the entrance of the aperture.

(हरिहरब्रह्ममूर्तिः)
शंखचक्राहिकमलकमंडलुपरश्वधैः।
मालात्रयेण संयुक्तं मूर्तित्रयमिदं विदुः।।९१।।

The Tri-mūrti-śālagrāma is characterized by the marks resembling conch and discus (emblems of Vishṇu), snake and battle-axe (emblems of Siva) and lotus and water-pot (emblems of Brahmā), and marks of three garlands.

(कूर्मवराहमूर्तिः)
बिंदुद्वयसमायुक्तचक्रं वा शंखलांछनम्।
विष्णुलक्षणमात्यं च स्वल्पचक्रं
समीपगम्।।९२।।

तत्तल्लक्षणसंयुक्तं भानोर्विमलपंचकम्।
कूर्ममूर्तिर्वराहश्च दुर्लभं सर्वकामदम्।।९३।।

The Kūrma-varāha-mūrti-śālagrāma has a chakra with two dots or the mark of conch; and there is another minute chakra nearby. This is difficult to procure and its worship will secure the fulfilment of all desires.

(मत्स्यमूर्तिः)
मत्स्याकारं महास्निग्धं बिंदुनोपरिभूषितम्।
दंष्ट्रे वा शक्तिलिंगं च वक्त्रे तु
विषमास्थित।।९४।।

The Matsya-mūrti-śālagrāma has the shape of a fish, and is spotted; there is the mark of a śakti-linga (viz. triangle) at the head which is unevenly situated or at the place where the mouth would be located.

(वराहमूर्तिः)
इंद्रनीलनिभा स्थूला त्रिरेखा लांछिता शुभा।
वराहमूर्तिर्विज्ञेया सर्वकामफलप्रदा।।९५।।

The Varāha-mūrti-śālagrāma is dark blue in colour thick, and marked with three lines. Its worship promises the fulfilment of all desires.

(कपिलानारसिंहमूर्तिः)
कपिलानारसिंहं तु दंष्ट्रे वा स्थूलचक्रकम्।
वनमालासुनिष्पन्नं पृथुचक्रं सुदर्शनम्।

ब्रह्मचर्येण संपूज्या भुक्तिमुक्तिप्रदायिनी॥९६॥

The Kapilā-nārasimha-śālagrāma has a large chakra at the place where the tusk would be located; the colour of the stone is tawny, and there can be seen on the stone the mark of vanamālā. This must be worshipped only by celibates for worldly prosperity or for salvation.

(वामनमूर्तिः)
अतसीपुष्पसंकाशं बिंदुनोपरिभूषितम्।
क्षतं कुंडलसंयुक्तं वक्त्रे वा बिंदुपूर्वकम्।
ह्रस्वं च वर्तुलं चैव वामनं परिकीर्तयेत्॥९७॥

The Vāmana-mūrti-śālagrāma is of the colour of flax-flower (Linum usitatissimum) and is endowed with spots on the top; there are scratches resembling ear-rings ; and also a spot on the head. The stone is small and round.

(दधिवामनमूर्तिः)
ह्रस्वं सुवर्तुलं चैव बिंदुनोपरिभूषितम्।
श्यामलं कृष्णवर्णं चाप्यास्यचक्रं समीपगम्।
दधिवामनामाहुस्तं दुर्लभं सर्वकामदम्॥९८॥

The Dadhi-Vāmana-mūrti-śālagrāma is a small one and perfectly round; it is black in colour, and has spots on top. There is a chakra in close proximity to the aperture. This is hard to get, but when worshipped it secures all desires.

(प्रकारान्तरम्)
बिंदुद्वयं च ह्रस्वं च श्रीकरं वनमालया।
कृष्णवर्णं महास्निग्धं बिंदुनोपरिभूषितम्।
दधिवामनमित्याहुर्भुक्तिमुक्तिफलप्रदम्॥९९॥

There is another variety of this śālagrāma which is small and has two spots; it is dark in colour and extremely greasy (or smooth); there is on it the mark of vanamālā. It is an auspicious stone, facilitating worldly prosperity as well as salvation.

(लक्ष्मीनृसिंहमूर्तिः)
वाम चक्रद्वययतः कष्णवणः साबदकः।
लक्ष्मीनृसिंहो विज्ञेयो भुक्तिमुक्तिफलप्रदः॥१००॥

The Lakshmī-nṛsimha-mūrti-śālagrāma is black coloured and spotted; on its left side are two chakras. The worship of this stone secures prosperity here and liberation hereafter.

(रामाख्यामूर्तिः)
कदंबकुसुमाकारं बिंदुना परिभूषितम्।

धनुर्बाणाख्यरेखाढ्यं पद्मरेखासमन्वितम्।
रामं रामं च रामं च दुर्लभं
सर्वकामदम्।।१०१।।

The Rāma-mūrti-śālagrāma resembles in its colour the kadamba flower (Naulea Cadamba, viz. orange) and is spotted; there are marks on it of bow, arrow and lotus. It is pleasant in appearance, but difficult to obtain. Its worship is capable of fulfiling all desires.

(श्रीराममूर्तिः)
कोदंडकुक्कुटांडाभश्यामलोऽन्नतपृष्ठकम्।
सव्यापसव्यतूणीरं पृष्ठे चापविराजितम्।।१०२।।

कल्पद्रुमसमायुक्तं पृष्ठे च्छत्रसमन्वितम्।
रामं दाशरथिं विद्धि दुर्लभं भुवनत्रये।।१०३।।

The Śrī-rāma-mūrti-śālagrāma is like hen's egg in shape, and is blue-black in colour; the rear portion is raised; at the back are scratches resembling a bow, the wish-fulfilling tree and royal parasol; and criss-cross lines suggesting a quiver. This is a rare śālagrāma.

(श्रीसीताराममूर्तिः)
कुक्कुटांडसमोपेत (माकार) मधोवक्त्रसकुंडलम्।
द्वारदेशे समे चक्रे कल्पवृक्षसुचिह्नकम्।।१०४।।

वामपार्श्वे शिरश्चक्रं रेखालांछितचिह्नकम्।।
सीतारामं तु तं विद्धि
भुवितभुक्तफलप्रदम्।।१०५।।

The Sītā-rāma-mūrti-śālagrāma has a shape that resembles a hen's egg, and has an opening at the bottom, with marks like ear-rings. At the entrance are evenly situated chakras; and the mark of the wish-fullfilling tree is also there. There are chakras at the front and on the left side and line scratches.

(गोपालक्षेत्रम्)
जंबूफलसमाकारं कृष्णवर्णं सबिंदुकम्।
पृष्ठे सुषिरमारम्यवक्त्रे मकरकुंडलम्।।१०६।।

ललाटे वामबाणं तु बिंदुना चापसंयुतम्।
गोपालक्षेत्रमुत्पत्त्या सरामं तस्य लक्षणम्।।१०७।।

शत्रुनाशकरं प्रोक्तं सर्वकामफलप्रदम्।
अपुत्रे पुत्रफलदं सर्वमंगलकारकम्।।१०८।।

The Gopāla-mūrti-śālagrāma has the shape of a jambū-fruit (rose-apple), and is black in colour; there are also spots. At the rear there is an aperture, and a mark of ear-rings (makara-kuṇḍalas); on the forehead of the stone, slanting to the left are the mark of an arrow and bow, with spots. This sacred stone is capable of eliminating enemies and fulfilling all

desires when worshipped.

One who has no progeny will procure progeny; and the stone is all-auspicious.

(ब्रह्ममूर्तिः)
परमेष्ठी तु शुक्लाभः चक्रमेकं तथांबुजम्।
सुवर्तुलं तथा पीतं पृष्ठतस्सुषिरं ध्रुवम्।
ब्रह्ममूर्तिस्तु विज्ञेया भोगमोक्षफलप्रदा॥१०९॥

The Brahma-mūrti-śālagrāma (Parameshṭhi) is whitish in hue, and perfectly round; it may also be yellowish. It has a single chakra and mark of a lotus; and at the rear portion is an aperture.

(वासुदेवमूर्तिः)
पूगीफलसमाकारो ह्रस्वश्च परिवर्तुलः।
द्वारदेशे समे चक्रे दृश्येते नांतरीयके॥११०॥

वासुदेवः स तु ज्ञेयः शुक्लाभश्च स्वतेजसा।
अपमृत्युहरश्चैव सर्वकामफलप्रदः॥१११॥

The Vāsudeva-mūrti-śālagrāma is small and rounded, very much like an areca-nut; there are two chakras evenly located at the entrance of the aperture. However, there are no chakras in the interior. It is rather whitish in colour and brilliant in appearance. When worshipped, it can help avoid untimely death; and it will secure all desires.

(महाविष्णुमूर्तिः)
सुदर्शनं महाविष्णुं रेखाचक्रं महाद्युतिम्।
कृष्णवर्णं सुविख्यातं सर्वमृत्युहरं शुभम्॥११२॥

The Mahā-vishṇu-mūrti-śālagrāma is pleasant in appearance, and the spiral mark in lines is seen on its surface. It shines brilliantly, and is black in colour. It is an auspicious stone and will remove all fear of death.

(नारायणमूर्तिः)
श्यामं नारायणं विद्धि नाभिचक्रमथोन्नतम्।
दीर्घरेखासमाक्रान्तं सुवर्णवनमालिकम्।
अयं नारायणो ज्ञेय अपमृत्युहरश्शुभः॥११३॥

The Nārāyaṇa-mūrti-śālagrāma is blue-black in colour, and has a chakra at the navel, which is also raised. There is a long line-marking on its surface and the mark of vanamālā in gold.

(लक्ष्मीनारायणमूर्तिः)
ध्वजवज्रांकितं पीतं वामपार्श्वे तु वर्तुलम्।
दीर्घरेखासमाक्रान्तं चतुश्चक्रसमन्वितम्॥११४॥

मुसलासिधनुर्मालाशंखचक्रगदान्वितम्।



Lakshmī-nārāyana-mūrti

लक्ष्मीनारायणाख्यं च मुखे नाभौ च
नारद॥११५॥

सर्वसिद्धिप्रदं दिव्यं सर्वकर्मशुभप्रदम्।
सर्वसौभाग्यदं नृणां लक्ष्मीनारायणं विदुः॥११६॥

The Lakshmī-nārāyaṇa-mūrti is of yellowish hue, and its left side is rounded; there are four chakras surrounded by a long line. There are markings of pestle, sword, bow, vanamālā, conch, discus and mace on the face and at the navel. The stone is suitable for all the prescribed rituals; it will cause prosperity, and accomplishment of ones desires.

(श्रीधरमूर्तिः)
श्रीधरं तु ततो देवं चिह्नितं वनमालया।
कदंबकुसुमाकारं सर्वसिद्धिप्रदं शुभम्॥११७॥

The Śrīdhara-mūrti-śālagrāma is recognized by the prominent marking of vanamālā; the stone's colour is very much like the Kadamba flower (Nauclea Cadamba, viz. orange). Its worship secures all attainments.

(संकर्षणमूर्तिः)
द्वे चक्रे एकलग्ने तु पूर्वभागे तु पुष्कलम्।
संकर्षणं विजानीयाद्रक्ताभंचातिशोभनम्॥११८॥

The Samkarshaṇa-mūrti-śālagrāma is characterized by two chakras situated in the same spot, and by the front portion being large. The colour of the stone is reddish, and it is beautiful to look at.

(प्रद्युम्नमूर्तिः)
प्रद्युम्नः सूक्ष्मचक्रस्तु पीतो दाप्तस्तथैव च।
सुषिरैर्बहुलैश्चैव दीर्घाकारस्तु तद्भवेत्॥११९॥

The Pradyumna-mūrti-śālagrāma is of bright yellow colour; there is a minute chakra, and there are numerous apertures in the elongated body of the stone.

(विष्णुमूर्तिः)
अनिरुद्धं तु नीलाभं वर्तुलं चातिशोभितम्।
कृष्णवर्णं तथा विष्णुं स्थूलचक्रं
सुशोभनम्॥१२०॥

The Vishṇu-mūrti-śālagrāma is bluish in colour, round in shape and has a chakra which is large in size. It may otherwise be blue-black in colour. It is a beautiful śālagrāma.

(कृष्णमूर्तिः)
गदाकृतिः सदा रेखा लक्ष्यते मध्यदेशतः।
कृष्णमूर्तिस्सुविज्ञेया भोगमोक्षफलप्रदा॥१२१॥

The Kṛshṇa-mūrti-śālagrāma is recognized by a long line in the

middle, which resembles the mace. The worship of this stone helps one to acquire worldly prosperity and also to obtain emancipation.

(कूर्ममूर्तिः)
कूर्मश्चैवोन्नतः पृष्ठे श्वेतभोगखुरान्वितः।
स कृष्णवर्णबिंदुस्स्यान्निर्मलः परिकीर्ततः।
कूर्मस्त्वेवं स विज्ञेयस्सर्वकर्मशुभप्रदः॥१२२॥

The Kūrma-mūrti-śālagrāma is raised on the rear side, and is adorned by white hood-like structure and marked by a hoof (foot-mark of horse). It has black spots but otherwise clear. The stone is suitable to be worshipped on all auspicious occasions.

(अनन्तमूर्तिः)
नानावर्णमनंतं च नागभोगसुचिह्नितम्।
ध्वजाकारा ततो रेखा लक्ष्यते मध्यदेशतः।
शेषाकारं महास्थूलं सप्तचक्रसमन्वितम्॥१२३॥

(प्रकारान्तरम्)
अथवा चाष्टचक्रं तु दशचक्रंशुभावहम्।
चक्रत्रयोदशं पुण्यं चतुर्दशमहाफलम्॥१२४॥



Ananta-mūrti

पीतवर्णं तथा कृष्णं बहुवर्णं च नीलकम्।
चक्रशंखगदापद्मवनमालाविभूषितम्।
अनंतं तं विजानीयात्सर्वसैभाग्यदायिनम्।।१२५।।

The Ananta-mūrti-śālagrāma is distinguished by the marking of the serpent-hood. The banner-like marking is seen in the middle, accompanied by a line. The stone is a large one, shaped like a serpent; and has seven chakras.

Another variety of Ananta-mūrti has eight or ten chakras, which indicate its superior merit. It may also have thirteen or fourteen chakras, which enhance its value. The stone is yellowish, bluish or variegated in colour. It has markings of discus, conch, mace, lotus and vanamāla. The worship of this stone is calculated to secure all prosperity.

(त्रिविक्रममूर्तिः)
कुक्कुटांडसमाकारः ऊर्ध्वचक्रसुशोभनः।
द्वे चक्रे चैकभागे तु पुष्कलः।।१२६।।

ध्वजाकारसुबिंद्वाढ्यः शंखलांगलसंयुतः।
त्रिविक्रमस्सविज्ञेयो ह्यपमृत्युहरः शुभः।।१२७।।

The Trivikrama-śālagrāma is shaped like a hen's egg; it has a chakra on the top-portion; there are two other chakras and one side of the stone is larger than the other. There are markings of flag, conch and ploughshare; there are also spots. Its worship helps avoid untimely death.

(लक्ष्मीगोपालमूर्तिः)
कुक्कुटांडसमाकारं श्रीधरं वनमालिनम्।
वेणुलांगलचिह्नं च कुंडलाभ्यां सुशोभितम्।।१२८।।

लक्ष्मीगोपालमाहुस्तं दुर्लभं भुवनत्रये।
पुत्रलाभं तथा मोक्षं भुक्तिं ददाति च।।१२९।।

The Lakshmī-gopāla-mūrti-śālagrāma is also shaped like a hen's egg, but has markings of vanamālā, flute, ploughshare and ear-rings. This stone is an extremely rare one; and its worship assures progeny, prosperity and salvation.

(श्रीहरिमूर्तिः)
स्थूलचक्रो भवेद्देवो हरिर्लोहितवर्णकः।।१३०।।

The Śrī-hari-mūrti-śālagrāma is a large one and its colour is that of copper (or red)

(बलभद्रमूर्तिः)
बलभद्रो भवेद्देवो कीर्तिगोत्रविवर्धनः।
श्यामवर्णो महास्निग्धच्छत्राकारस्तथैव च।।१३१।।

सूक्ष्मद्वारेण बिंदुना रक्तरेखाभिरन्वितः।
शीर्षे तु पुष्कलं बिभ्रन्महास्निग्धं च कोमलम्।।१३२।।

The Balabhadra-mūrti-śālagrāma, which is worshipped for obtaining celebrity and cattle wealth is blue-black in colour and its shape is that of a parasol: it is smooth (greasy) It is characterized by aminute opening, by a spot and by red lines. Its fore-part is bulky, and its body is soft and shining.

(गोपालमूर्तिः)
गोपालमूर्तिर्विज्ञेया दुर्लभा भुवनत्रये।
पुत्रलाभं तथा मोक्षं गवां वृद्धिं ददाति सा॥१३३॥

The Gopala-mūrti-śālagrāma, which is a very rare one, is worshipped for obtaining progeny,



Gopāla-mūrti

increase of cattle-wealth and emancipation.

(लक्ष्मीगोपालमूर्तिः)
सर्वशत्रुविनाशाय लक्ष्मीगोपालकं सदा।
छत्राकारं महास्निग्धं द्वारं नास्ति सबिंदुकम्।
स्थूलं श्रेष्ठं गुरु तथा महातेजः
प्रकाशितम्।।१३४।।

The Lakshmī-gopāla-mūrti-śālagrāma is shaped like a parasol, and is extremely unctuous: it has no apertures, but is spotted. It is large, heavy and brilliant.

(वराहक्षेत्रम्)
वराहरूपो देवानां यामलोन्नतपृष्ठकः।
पृष्ठभागे तथो हेमबिंदुना परिभूषितः।
समे द्वे चक्रके चाधः सूक्ष्मचक्रं
सुचिह्नितम्।।१३५।।

The Varāha-mūrti-śālagrāma is dark in colour (blue-black), has the rear part raised, and is adorned by a golden spot at the back. There are two chakras evenly located; and at the bottom is a minute chakra.

(चतुश्चक्रं जनार्दनः)
चतुश्चक्रं जनार्दनः।।१३६।।

The Janārdana-mūrti-śālagrāma is distinguished by four chakras.



Sudarśana-mūrti

अथ सुदर्शनादिमूर्तीनां लक्षणानि - (प्रकारान्तरेण)

The characteristic features of some śālagrāmas representing deities like Sudarśana are given below:

एकं सुदर्शने चक्रं लक्ष्मीनारायणे द्विकम्।
त्रिचक्रं चाच्युते ज्ञेयं चतुश्चक्रं जनार्दने।।१३७।।

पंचचक्रं वासुदेवे षट्कं संकर्षणे तथा।
सप्तचक्रं तु वाराहे चाष्टकं च
पुरुषोत्तमे।।१३८।।

नवकं नारसिंहे च दशकं वामने तथा।
एकादश तु प्रद्युम्ने त्वनंते द्वादश स्मृताः।
अन्येषु बहचक्रेषु परमात्मा प्रतिष्ठितः।।१३९।।

The Sudarśana-mūrti-śālagrāma has but a single chakra, while the Lakshmī-nārāyaṇa mūrti has two

chakras, the Achyuta-mūrti three and the Janārdana-mūrti four. Vāsudeva-mūrti has five chakras, while Sankarshaṇa has six, Varāha-mūrti seven, Purushottama mūrti eight, Nārasimha-mūrti nine, Vāmana-mūrti ten, Pradyumna-mūrti eleven, and Ananta-mūrti twelve. The supreme spirit abides in other multi-chakra-stones also.

अथ मूर्तिविशेषपूजाफलम्।।

The especial benefits of worshipping these different varieties of śālagrāmas are narrated as under:

हिरण्यगर्भो विज्ञेयः पूजाकर्तुश्च शोभनः।
शिवनाभसहस्रं च सालिग्रामसहस्रकम्।
पूजाफलैः समं प्रोक्तं भुक्तिप्रदायकम्।।१४०।।

The Hiraṇya-garbha-śālagrāma brings all good fortune to the worshipper: it is like worshipping a thousand śiva-nābha śālagrāmas. It assures worldly prosperity.

अथ कासांचिन्मूर्तिनां स्वरूपाणि दुर्निरूपाणि ।।(तत्रैव)।।

There are, however, some śālagrāmas, which are difficult to identify with specific deities.

मूर्तयस्संति यावत्यो विष्णोः साक्षाच्छ्रियःपतेः।
तावत्यो मूर्तयः संति सालिग्रामेषु नारद।।१४१।।

सालिग्रामशिलानां तु मूर्तिनां पृथगात्मता।
न शक्यते मया वक्तुं
कल्पकोटिशतैरपि।।१४२।।

There are as many deities in a śālagrāma as the forms of Vishṇu are (viz. innumerable). It would indeed be impossible to separately identify all the forms of deities in śālagrāma even in a million years.

अथ पूजायां वर्ज्यमूर्तीनां स्वरूपाणि ।।(तत्रैव)।।

Now then the forms of the śālagrāmas that must be avoided (viz. not worshipped) are given:

आकोणं दर्दुरं चैव दग्धमुष्णं कलंकितम्।
अचक्रं तु तथा घृष्टं वक्रास्यं भिन्नमेव
वा।।१४३।।

बहुचक्रं वक्रचक्रं तिर्यक्चक्रं तथा त्यजेत्।
दीर्घशोभितमच्छांगमसौम्याकृतिमेव वा।।१४४।।

The śālagrāma stones which have irregular angles, which are burst, burnt, stained, or warm to touch must be avoided, as also those without chakras, or those which have been

embrocated (rubbed and frayed), or which have crooked apertures.

Likewise the stones with numerous chakras, crooked chakras, and chakras at the bottom, must be avoided.

बहुबाणसमायुक्तं स्फुरितालक्ष्यचक्रकम्।
अपक्वपनसाकारं बभ्रुराकारं परित्यजेत्।।१४५।।

The stones with many arrow-like lines, or with chakras which cannot be deciphered at all; the stones which are shaped like unripe bread-fruit (Artocarpus integrifolia) or like the deep-brown vegetable (Cuculus melanoleucus).

बंधनं बद्धचक्रं च कूरचक्रं तथा त्यजेत्।
करालं विकरालं च वक्रतुंडं तथैव च।।१४६।।

The stones which are fettered (clasped or joined) or obstructed, the stones which have a cruel, terrible and awesome aspect, and the stones which have crooked snouts must be avoided.

दर्दुरं स्फुटितं दग्धं त्रिकोणं परिवर्जयेत्।
अंतस्स्फुटितभग्नं च बद्धचक्रं तथैव च।
बहुरेखं परिच्छिद्रं तिर्यक्चक्रं तथा
त्यजेत्।।१४७।।

The stones which are broken or burst open, the stones which are burnt, and the stones which are triangular in shape must be avoided, as also those which have internally split, and damaged; and the stones which have many scratches and fissures must also be avoided.

अथ वर्ज्यसालिग्रामपूजने फलान्याह।।

The effects of worshipping the śālagrāmas which are to be avoided, are given below:

दर्दुरं दग्धमुष्णं स्याद्दुःखदारिद्र्यदायि च।
बंधकं बद्धचक्रं च त्रिकोणं बंधुनाशनम्।।१४८।।

Worshipping a broken, burnt or warm stone makes one become impoverished; by worshipping joined stones, tangled chakras or a triangular stone, one will witness the death of relatives.

अंतस्स्फुटितचक्रं च बंधुपुत्रविनाशकम्।
अर्धध्नी विमला च स्यात्कर्कशं क्षेत्रमेव च।
विकरालं महादुःखं करालं कुलनाशनम्।।१४९।।

By worshipping a stone which has suffered an internal bursting, the worshipper's relatives or children will die. By the worship of stones with no markings at all, one loses his wealth. By worshipping a stone which has a

ferocious aspect, one gets great sorrow, and his family will be destroyed.

अथ पूजयां ग्राह्यमूर्तिपरीक्षा ।।(तत्रैव)।।

The śālagrāmas must, therefore, be carefully examined with regard to their worthiness for worship.

सालिग्रामेषु तिष्ठंति भुवनानि चतुर्दश।
तस्मादस्य प्रदानेन प्रीतो भवतु माधवः।।१५०।।

In the śālagrāmas abide all the fourteen realms, and therefore when one gifts the śālagrāmas to others, God will be pleased.

अर्चितं प्रतिगृह्णीयाद्दद्यादर्चितमेव वा।
तावुभौ पुण्यकर्माणौ नरकी क्रयविक्रयी।।१५१।।

However, one must accept a śālagrāma which has already been worshipped, and one must gift the śālagrāma after worshipping it. Both the receiver and the donor will obtain merit. But one who sells or buys śālagrāmas will only be sinning.

अथ सालिग्राममात्रसन्निहितो देशः शुद्धः ।।(तत्रैव)।।

The place where śālagrāmas are kept and worshipped is pure by that very act.

खंडितं स्फुटितं भिन्नं पार्श्वभिन्नं विभेदितम्।।
सालिग्रामवपुर्यत्र तत्र दोषो न विद्यते।।

There is no offence or transgression in keeping or worshipping the śālagrāmas which are split, burst, broken or cut open.

(अन्यत्रापि)
सालिग्रामशिला भग्ना पूजनीया सचक्रका।
खण्डिता स्फुटिता वापि सालिग्रामशिला
शुभा।।१५३।।

Elsewhere also it is said, a sālagrama is still auspicious and worthy of worship, if it has a chakra (intact), even if the stone is split, burst or broken.

अथ ब्रह्मचारिगृहस्थयतिपुज्यमूर्तीनां विवेकः।।

The different śālagrāmas indicated for celibates, householders and mendicants:

ब्रह्मचारी च सन्यासी बहुचक्रं प्रपूजयेत्।
पंकाभं बर्बरं चैव मृगेन्द्रसदृशाकृतिम्।।१५४।।

The celibate and the mendicant may worship śālagrāmas with multiple chakras, śālagrāmas which are muddy-coloured, rude and crooked, and which are shaped like a

lion (lion's mouth)

भीषणास्यं वह्निनाभं यतिस्संपूजयेन्मुने।
सौम्यश्चेद् गृहिभिः पूज्यो ह्यन्यथा पूजनं न
हि॥१५५॥

The mendicant should worship the śālagrāma stones which have terrible openings, and which have fire in the navel. The householder should worship only the śālagrāmas of pleasant aspect.

अथ गृहे पूज्यशिवलिङ्गसालिग्रामादिसंख्यानिर्णयः॥

Prescriptions regarding the number of lingas and śālagrāmas that may be worshipped in a household:

गृहे लिङ्गद्वयं नार्च्यं शालिग्रामद्वयं तथा।
द्वे चक्रे द्वारकायास्तु नार्च्यं सूर्यद्वयं
तथा॥१५६॥

In a house, two lingas or two śālagrāmas must not be worshipped, nor should two dvārakā-śilās or two sun-stones should be worshipped.

गणेशशक्तित्रितयं द्वौ शंखौ नैव पूजयेत्।
भग्नां च प्रतिमां चैव मत्स्यादिदशकं
तथा॥१५७॥

Three emblems of Gaṇeśa or Devī must not be worshipped, nor two conches. An icon that is damaged must not receive worship; likewise ten śālagramas (Matsya-mūrti and so on) must not be worshipped.

गृहेऽग्निदग्धभग्नाश्च नार्च्या लोकैर्वसुन्धरे।
एतासां पूजनान्नित्यमुद्वेगं प्राप्नुयाद्गृही॥१५८॥

In a house, the śālagramas that are burnt or damaged in fire must not be worshipped, for otherwise great anxiety will be occasioned.

सालिग्रामाः समाः पूज्यास्समेषु द्वितयं न हि।
विषमा नैव पूज्यास्तु विषमेष्वेक एव
हि॥१५९॥

An even number of sālagrāmas must be worshipped, except when they are only two (in which case, they must not be worshipped); and an odd number of śālagrāmas must never be worshipped unless it is only one śālagrāma (when it may be worshipped).

अथ सालिग्रामतीर्थप्राशनमहिमा॥ ॥(नृसिंहपुं)॥

The merit of sipping water in which the śālagrāmas have been washed.

सालिग्रामशिलातोयं यः पिबेद्विष्णुसन्निधौ।
सर्वपापविनिर्मुक्तो विष्णुसायुज्यमाप्नुयात्॥१६०॥

One who sips the water in which the śālagrāma has been washed in the presence of Vishṇu, will be freed from all sins and will eventually enter the realm of Vishṇu to abide with him.

अथ सालिग्रामलक्षणाध्यायश्रवणफलादिवर्णनम्॥

The merit that accrues from studying this section on śālagrāma-characteristics or from listening to it:

नारदाद्य मया प्रोक्तं सालिग्रामस्य वैभवम्।
धार्यं च मुनिना भक्त्या लक्ष्मीपतिमुदे सदा॥१६१॥

O Nārada (says Brahmā), thus have I explained to you the glory of śālagrāma; you should comprehend this with devotion, for the sake of pleasing Vishṇu.

श्रृणुयादिदमध्यायं सालिग्रामगुणान्वितम्।
धर्मार्थकाममोक्षार्थं भक्तिमान्यः स मे प्रियः॥१६२॥

One who listens to this section which details the merits of śālagrāma will obtain the four values of life (righteous living, wealth, pleasures and emancipation), and he will be dear to me.

सायं प्रातः पठेन्नित्यं सालिग्रामस्य वैभवम्।
श्राद्धकाले विशेषेण पितृणां दत्तमक्षयम्॥१६३॥

One who studies this text which extolls the merits of śālagrāma day and night, especially during the annual obsequies, will receive untold benefits from whatever he offers to the ancestral spirits.

श्रुत्वेऽत्थं द्रुहिणमुखेरितं च सालिग्रामस्य प्रभवमखंडपातकघ्नम्।
प्राणंसीत्पदयुगपंकजे विधातुस्तत्पूजामकुरुत नारदोऽपि भक्त्या॥१६७॥

Having heard this, Nārada bowed before Brahmā and worshipped him.

नारद उवाच॥
सालिग्रामशिलाभेदलक्षणं मूर्तिनिर्णयः।
कथितो भवता ब्रह्मन् क्षेत्रवर्णं

शुभाशुभम्।।१६८।।

Nārada says :

You have explained to me, O Brahman, the differentiation of the śālagrāma-stones, their characteristics and deity-specifications, as also their shapes and colours, which are meritorious or otherwise.

ब्रह्मोवाच।।
श्रुणु नारद वक्ष्यामि यन्नोक्तं
परिपृच्छसि।।१६९।।

Brahmā says:

Lisen, Nārada, I shall tell you about something which you did not ask: namely, the different effects according to different colours of the stones.

अथ तेषु वर्णभेदेन फलभेदाः ।।(तत्रैव)।।

सालिग्रामशिला ग्राह्या मंगला देशकालतः।।
श्यामं कृष्णं च नीलं च तथा वै
पीतवर्णकम्।।१७०।।

पांडुरं रक्तवर्णं च कपिलं शुक्लवर्णकम्।
धूम्रवर्णं तथा दग्धमिति
नानाविधाश्शिलाः।।१७१।।

The śālagrama stones occur in many colours: black, blue, yellow, gray, red, tawny and white: they may be ash-coloured. The stones indeed are of numerous kinds. But they must be examined with regard to their beneficent characteristics and only then accepted for worship.

पत्नीघ्नी कपिला प्रोक्ता नीला लक्ष्मीप्रदा
स्मृता।।
पुष्टिवृद्धिप्रदा श्यामा शुक्ला
मोक्षप्रदायिनी।।१८०।।

The tawny-coloured stone, when worshipped, will kill the worshipper's wife, while the blue-black stone will bring in wealth. The black-stone will cause nourishment and increase of wealth; the white stone will facilitate liberation.

पीता धनकरी ज्ञेया रक्ता राज्यकरी स्मृता।
अतिरक्ता मृत्युकरी कृष्णा कीर्तिप्रदायिनी।
धूम्रवर्णा महादुःखं दारिद्रयं ददती

शिला॥१८१॥

The yellow stone will cause affluence, and the red-coloured one will secure sovereignty, while the intensely red stone will cause death; the extremely black stone will reward the worshipper with celebrity; The ash-coloured stone will cause great sorrow and produce poverty.

अथ वर्णभेदेन मूर्तिक्षेत्रभेदा:

Now then, the differentiation of śālagrāma-deities in accordance with the colours of the stones:

कपिलो नारसिंहः स्यादतस्याभस्तु वामनः।
वासुदेवस्सितो ज्ञेयो रक्तस्संकर्षणः
स्मृतः॥१८२॥

The tawny-coloured stone represents Narasimha, the flax-coloured stone Vāmana, white-coloured stone Vāsudeva and red-coloured stone Sankarshaṇa.

दामेदरस्तु नीलाभ अनिरुद्धस्तथैव च।
श्यामो नारायणो देवः कृष्णो वैष्णव उच्यते॥

Dāmodara is represented by the blue-coloured stone, Aniruddha likewise, Nārāyaṇa by blue-black stones, and Vishṇu by black-coloured stones.

बहुवर्ण अनंतश्च श्रीधरः पीत उच्यते॥
पांडुरो वासुदेवश्च शुक्लशुक्ल
अधोक्षजः॥१८४॥

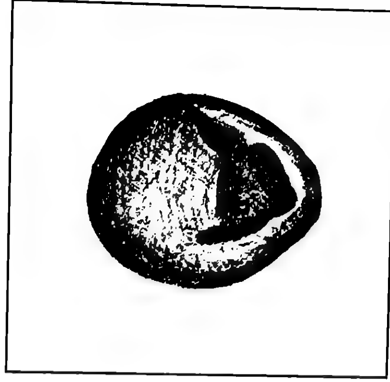
Multi-coloured stones indicate Ananta; yellow-coloured ones Śrīdhara. white-coloured ones Vāsudeva and stones which are bright-white in colour Adhokshaja.

मधुपिंगलवर्णा वै ब्रह्ममूर्तिरिति स्मृता।
मया क्षेत्रस्य कथितो विस्तारो .
मुतिपुंगव॥१८५॥

The stones which are reddish brown like honey represent Brahmā.

Thus have I told you, O sage, in great detail about the characteristics of the śālagrāmas.

इति श्रीतत्तवनिध्याख्यग्रन्थे विष्णुक्षेत्रवैष्णवसा (शा) लिग्रामादिलक्षणादिनिरूपणं नाम षष्ठो निधिस्संपूर्णः॥



APPENDIX I

ŚĀLAGRAĀMA-PARĪKSHĀ OF ANŪPA-SIMHA

EXCERPTS FROM CHAPTER 3 (TṚTĪYA-ULLĀSA)

॥अनूपंसिंह संकलित शालग्रामपरीक्षा॥

अथ विशेषमूर्तीनां झटिति लक्षणज्ञानायादौ एकचक्रादिमूर्तयः प्रदर्श्यन्ते॥

(१) अथ एकचक्रमूर्तयः॥ पुराणसंग्रहे॥

पुण्डरीकः प्रलम्बघ्नो वैकुण्ठो मधुसूदनः।
पीताम्बरो नरो रामो बलरामसुदर्शनौ॥१॥

वीरनारायणश्चैव क्षीराब्धिशयनस्तथा।
सीरपाणिस्तथा मत्स्यः परमेष्ठी तथैव च॥२॥

मुसली विश्वरूपश्चेति एकचक्रा इमे मताः॥३॥

।पद्मपुराणे॥

शुक्लो रक्तस्तथा कृष्णो द्विवर्णो बहुवर्णवान्।
एकचक्रस्य संज्ञास्तु पञ्च ज्ञेया यथाक्रमम्॥

(२) अथ द्विचक्रमूर्तयः॥ पुराणसंग्रहे॥

मत्स्यः कूर्मो वराहश्च श्वेतवराहवामनौ।
लक्ष्मीवराहो गरुडो वाराहो धरणीयुतः॥१॥

नसिंहः परशुरामश्च वीररामश्च केशवः।
लक्ष्मीनृसिंहश्च शेषश्च उपेन्द्रो दधिवामनः॥२॥

विष्णुर्दाशरथी रामो बलरामो हलायुधः।
रामो विजयकोदण्डहष्टपूर्वस्त्रिविक्रमः॥३॥

कृष्णो गोवर्धनः कल्की पद्मनाभो हरिस्तथा।
प्रद्युम्नश्चानिरुद्धश्च गोपालो लक्ष्मिपूर्वकः॥४॥

तथा सन्तानमदनगोपालश्रीयुतस्तथा।
बालकृष्णो हयग्रीवो गोपालो वामपार्श्वकः॥५॥
मायानारायणः स एव केवलो गरुडध्वजः।
पुण्डरीकाक्षयज्ञौ च श्रीधरश्च गदाधरः॥६॥

लक्ष्मीपतिर्वासुदेवो माधवः शेषशय्योऽपि च।
विदारणनृसिंहश्च नृसिंहो राक्षसान्तकः॥७॥

आकाशकालकपिलयोगज्वालानृसिंहकाः।
विद्युज्जिह्वाघोरकुक्षिविभीषणनृसिंहकाः॥८॥

महाहारौ नृसिंहौ द्वौ विवृतास्यस्तथैव च।
कलिनाशकरो रामो दशकण्ठकुलान्तकः॥९॥

नरशङ्करपूर्वौ द्वौ रूपनारायणस्तथा।
दामोदरो लक्ष्मीपूर्वः शुद्धश्च पुरुषोत्तमः॥१०॥

संकर्षणाधोक्षजौ च दत्तात्रेयचतुर्भुजौ।
त्रैलोक्यमोहनः कृष्णः सौभाग्यवरदस्तथा॥११॥

रुक्मिणीविजयौ तद्वच्चूडामणिधनञ्जयौ।
पारिजातहरः कृष्णः स्यमन्तकहरस्तथा॥१२॥

कालीयमर्दनः प्रोक्तस्तद्वच्चाणूरमर्दनः।
कृष्णः सनातनयुतः कृष्णो गोवर्धनस्तथा॥१३॥

सुदर्शनो मुरारिश्च वनमाली च योगराट्।
अमृताहरणस्तद्वद् गणेशश्च तथैव च॥१४॥

श्रीवत्सलांछनस्तद्वद् धरणीधर एव च।
देवदेवो जगद्योनिः स्वयम्भूः कपिलस्तथा॥१५॥

धर्मराजो हरिहरो हैहयस्तद्वदेव हि।
हिरण्यगर्भस्तद्वत्स्याद्धंसः परमपूर्वकः॥१६॥

द्विचक्रा मूर्तयश्चैताः साकल्येन प्रदार्शिताः।

(३) अथ त्रिचक्रमूर्तयः॥ तत्रैव॥

नारायणो हरिहरो लक्ष्मीनारायणस्तथा।
तद्वद्दाशरथी रामः शन्ताख्यो वासुदेवकः॥१॥

हंसः कूर्मोऽच्युतश्चैव केशवो बहुरूपकः।
अधोमुखनृसिंहस्तु शिंशुमारस्त्रिविक्रमः॥२॥

मत्स्यस्त्रिमूर्तिः सीतेशः पुरुषोत्तम एव च।
त्रिचक्रा मूर्तयश्चैताः समासेन निरूपिताः॥३॥

(४) अथ चतुश्चक्रमूर्तयः।। तत्रैव।।

चतुश्चक्रा हरिहरसीतारामजनार्दनाः।
त्रिविक्रमः कंसमर्दी लक्ष्मीनारायणस्तथा।।१।।

वटपत्रशायी श्रीरामो बुद्धस्तद्वच्चतुर्भुजः।
गोवर्धनधरश्चैताः चतुश्चक्रा भवन्ति हि।।२।।

(५) अथ पञ्चचक्रमूर्तयः।। तत्रैव।।

सीतारामश्रीसहायौ पञ्चवक्त्राविमौ स्मृतौ।।

(६) अथ षट्चक्रमूर्तयः।। तत्रैव।।

श्रीमूर्तिस्तारकब्रह्मसीतारामस्त्रिमूर्तिकः।
पुरुषोत्तमोऽव्ययश्चैव मधुसूदन एव च।
पट्टाभिरामः षट्चक्रा मूर्तयः समुदाहृताः।।

(७) अथ सप्तचक्रमूर्तयः।। तत्रैव।।

अनन्तः प्रथमो ज्ञेयो नृसिंहः सर्वतोमुखः।
सप्तचक्राविमे द्वौ तु विज्ञेयौ सर्वसूरिभिः।।

(८) अथाष्टचक्रमूर्तयः।। तत्रैव।।

महानारायणश्चैव चक्रपाणिपितामहौ।
अनन्तश्चेति चत्वारो ह्यष्टचक्राः समीरिताः।।

(९) अथ नवचक्रमूर्तयः।। तत्रैव।।

विष्वक्सेनाच्युतानन्ता नवचक्राः समीरिताः।।

(१०) अथ दशचक्रमूर्तयः।। तत्रैव।।

हृषीकेशश्च गोविन्दस्त्वनन्तो विश्वरूपकः।
महाविष्णुश्च पातालनृसिंहः पुरुषोत्तमः।
सत्यवीरश्रवाश्चैते दशचक्राः समीरिताः।।

(११) अथैकादशचक्रमूर्तयः।। तत्रैव।।

शुद्धानन्तो रुद्रचक्रो रुद्रानन्तस्तथैव च।।

(१२) अथ द्वादशचक्रमूर्ती।। तत्रैव।।

ज्ञेयो द्वादशचक्रस्तु मुकुन्दः सूर्य एव च।।

(१३) अथ पुनरष्टचक्रादि त्रयोदशचक्रान्ताः मूर्तयः।।

वसुचक्राद्यनङ्गान्ता अनन्ताः पूर्वसंज्ञकाः।।
(अष्टचक्रादि त्रयोदशचक्रान्ताः
पूर्वोक्तमहानारायणाद्यनन्तसंज्ञकाः)

(१४) अथ चतुर्दशचक्रादि चतुर्विंशतिचक्रान्ता मूर्तयः।।

चतुर्दशादि चक्रैश्च युक्ता विश्वम्भरादिकाः।
अनन्तास्तत्त्वसंख्याता विज्ञेया विबुधैः क्रमात्।।

(१५) अथ पञ्चविंशतिचक्रादि यावत्संभवचक्रमूर्तयः।।

यावत्संभवचक्राङ्कास्ततोऽनन्ता विशुद्धका इति।।

(१६) अथ निश्चक्रमूर्तयः।। तत्रैव।।

निर्वाणबुद्धबुद्धौ द्वौ योगेशो विष्णुपञ्जरः।
सद्योजातो वामदेवं ईशानश्चन्द्रशेखरः।।१।।

भवस्तत्पुरुषः शर्वः शिवनाभिरघोरकः।
कुण्डलिन्यश्च सर्वाश्च निश्चक्रा मूर्तयो मताः।।२।।

एवं लक्षणसम्पन्नाः शिलाश्चक्रैरलङ्कृताः।
पूजनीया विशेषेण सर्वकामफलप्रदाः।।



DAŚĀVATĀRA



DAŚĀVATĀRA

अथ दशावतारमूर्तीनां लक्षणानि।।

तत्रादौ मत्स्याद्या मूर्तयः।।

मत्स्यः कूर्मो सूकरो नरसिंहस्तद्वत्खर्वो भार्गवश्चाथ रामः।
रामः सीताप्राणनाथस्तथान्यो रामः प्रोक्तो रौहिणयोऽपि बुद्धः।
तथा कल्कीति विख्यातो ह्यवतारा विभोर्दश।।

I तत्रादौ मत्स्यमूर्तिलक्षणानि।।

दीर्घा द्वारयुता स्निग्धा द्वारमध्ये द्विचक्रयुक्।
चक्रमेकं पुच्छभागे दक्षिणे शफराकृतिः।
वामे प्रदर्श्यते रेखा मत्स्यमूर्तिः शुभप्रदा।।

(ब्रह्माण्डपुराणे)

त्रयो मत्स्यादयः श्यामा द्विचक्राः स्वाङ्कसंयुताः।

(पाद्मे)

मत्स्याकृतिमुखाकारं मुखसंदृश्यचक्रकम्।
श्रीवत्सबिन्दुमाल्याढ्यं मत्स्यरूपं शुभं विदुः।।

(ग्रन्यान्तरे)

नानावर्णयुतं दीर्घं स्पष्टचक्रं तु दक्षिणे।
वामे वा मत्स्यसंयुक्तं मात्स्यं सर्वफलप्रदम्।।
बिन्दुत्रयसमायुक्तं चक्रं वा शंखलांछनम्।
दीर्घं च दक्षिणं मत्स्यं च चक्रं समीरितम्।।

(पुराणसंग्रहे)

II अथ कूर्ममूर्तिलक्षणानि।।

कूर्मस्याकारचक्राङ्का शिला कूर्मः प्रकीर्तितः।।

(पद्मपुराणे)

कूर्मस्तथोन्नतः पृष्ठे वर्तुलावर्तशोभनः।
हरितं वर्णमाधत्ते कौस्तुभेन च चिह्नितः।।

(ब्राह्मे)

इन्द्रनीलानभा स्थूला त्रिरेखा लांछितोन्नता।
कूर्ममूर्तिरवक्रान्ता दुर्लभा सर्वकामदा।।

(विष्णुरहस्ये)

कूर्मः स्यादुन्नताशलः पृष्ठभागे खुरान्वितः।
विख्यातो दुर्लभः सर्वमनोरथफलप्रदः।।

(ग्रन्यान्तरे)

वर्तुलः कमठाकारो वनमाला द्विचक्रवान्।
श्यामाभो हेमबिन्दुश्च कूर्मस्तु भुवि दुर्लभः।।

(वाराहे)

Brahmāṇḍa-purāṇa enumerates four varieties of Kūrma-mūrti.

(१) चतुर्धा कूर्ममूर्तिः स्यात्पार्श्वभागे खुरान्विता।
विख्याता दुर्लभा सर्वमनोरथफलप्रदा।।

बिन्दुत्रयान्वितां शंखचक्रध्वजयुतापि वा।

(२) दीर्घदक्षिणवामास्या भानोर्वलयपञ्चकैः।
भूषिता कूर्ममूर्तिः स्याद्दुर्लभा सर्वकामदा॥

(३) वृत्तायता कूर्ममूर्तिः कनकच्छविसंयुता।
स्नुहीपुष्पाकृतिर्वापि चक्रस्योऽभयपार्श्वतः॥

(४) वर्तुला कमठाकारा दीर्घद्वारा तु वै खग।
नाभिचक्रयुता रम्या कूर्माकारा तु पार्श्वतः॥



The Varāha incarnation of Vishṇu

III अथ वराहमूर्तिलक्षणानि॥

(तत्र चत्वारो वराहस्य भेदाः॥)

चतुर्धात्र वराहः स्यात् तत्राद्यः शुद्धसंज्ञकः।
पृथ्वीवराहस्त्वपरस्ततो लक्ष्मीवराहकः।
श्वेतवराहकस्तुर्यस्तेषां लक्षणमुच्यते॥

(१) शुद्धवराहलक्षणम्॥

वराहं शक्तिलिङ्गं तु चक्रे तु विषमे स्थिते।
इन्द्रनीलनिभं स्थूलं त्रिरेखालांछितं शुभम्॥१॥

कूर्माङ्गानीव यं पश्येद् वराहं रूपमव्ययम्।
गोष्पदं यत्र दृश्यते वराहो नात्र संशयः॥२॥

(कूर्मांगयुक्तं वराहरूपमित्यर्थः॥)

(वाराहपुराणे)

वराहस्तु विज्ञेयश्चक्रे यस्य सटम्बजे॥

(पाद्मे)



Lakshmi-Varāha

वराहाकृतिरभुग्नश्चक्रादिभिरलङ्कृाः॥

पृष्ठरेखासमायुक्ता वराहाकृतिरेव वा।
अतसीकुसुमप्रख्या नीलोत्पलनिभा तथा॥
दीर्घाकारा तु वै दीर्घद्वारयुक्ता सजर्जरा॥

पृष्ठोन्नता च दीर्घं स्याद्वामतश्चक्रयुग्मकम्।
दृश्यते कौस्तुभाकारा रेखा पृष्ठे च पार्श्वतः।।

(ग्रन्थान्तरे)

(२) धरणीवराहलक्षणम्।।

दीर्घस्यं श्यामलाकारं पृथग्वलयवेष्टितम्।
द्वारदेशे लसच्चक्रं भूवराहं विदुर्बुधाः।।

(वाराहे)



Bhū-varāha

अधोवक्त्रमसन्दिग्धं पृष्ठोन्नतमपीनकम्।।
अङ्कुशाकारवदनं भूवराहं.....।

(पुराणसंग्रहे)

(३) लक्ष्मीवराहलक्षणम्।।

दक्षपार्श्वे गते चक्रे संलग्ने प्रदेशतः।
वनमालायुतो लक्ष्मीवराहः प्रकीर्तितः।।

(४) श्वेतवराहलक्षणम्।।

दीर्घघोणसमायुक्तं एकदंष्ट्रं सुनिर्मलम्।
वनमालायुतं रम्यं श्वेतवराहमुच्यते।।

(तत्रैव)



Dharaṇi-varāha

गोक्षीरवर्णमतुलं वनमालाङ्कितं तथा।
श्वेतवराहकं नाम तस्य पुण्यमनन्तकम्।।

(नृसिंहपुराणे)

IV अथ नृसिंहमूर्तिलक्षणानि।।

(विदारणराक्षसान्तकनृसिंहयोर्लक्षणमुच्यते।।)

(१) विदारणाभिधानं स्यान्नृसिंहं दीर्घकेसरम्।
अन्तश्चक्रं बृहद्द्वारं दक्षिणोन्नतमस्तकम्।।
विदारणमिति ख्यातं दंष्ट्राभ्यामुपशोभितम्।
(ब्रह्मचर्येण पूज्योऽसौ।। यतिः सम्पूजयेदेनम्।। गृहस्थः परिवर्जयेत्।।)

(ब्रह्माण्डे)

कपिलो ग्रन्थिमालाढ्यो रक्तबिन्दुखुरान्वितः।
विदारणनृसिंहेति दीर्घकेशरशोभितः।।



Vāmana-mūrti

(वामपार्श्वे स्थिते चक्रे द्विचक्रं च बृहद्वक्त्रं आग्नेय्याग्नीध्रम्।।)

(२) बहुच्छिद्रं भिन्नवक्त्रं सुवर्णकनकाञ्चितम्।
तद्राक्षसान्तकं ज्ञेयं नृसिंहं गृहदाहकम्।।

(ब्रह्मण्डे)

अस्पष्टचक्रं मत्स्यास्यं केशभारमनोहरम्।

(ग्रन्थान्तरे)

(Among the many varieties of Nṛsimha-mūrti-Śālagrāma, only two are included in the Daśāvatāra-group. Other seventeen varieties of Nṛsimha-mūrti-śālagrāma belong to the chaturvimśati-mūrti-group.)

V अथ वामनमूर्तिलक्षणम्।।

(वामनाख्या हरेर्मूर्तिर्द्विविधा परिकीर्तिता।
शुद्धवामनसंज्ञिका त्वपरा दधिवामनी।।)

(१) शुद्धवामनलक्षणम्।।

वामनाख्या भवेद्देवो ह्रस्वो यः स्यान्महाद्युतिः।
ऊर्ध्वचक्रस्त्वधोवक्त्रः सोपि स्वार्थप्रदो नृणाम्।।

(पाद्मे)

अतसीपुष्पसङ्काशो बिन्दुना परिभूषितः।
वर्तुलश्चातिह्रस्वश्च वामनः परिकीर्तितः।।

(ब्राह्मे)

अतसीपुष्पसङ्काशो बिन्दुना परिभूषितः।
पारिजातध्वजो वज्रो वर्तुलश्चतिशोभनः।।

(पुराणसंग्रहे)

कन्दर्पकुसुमाकाररेखापञ्चभूषितः।
वर्तुलश्चातिह्रस्वश्च वामनः परिकीर्तितः॥

(ग्रन्थान्तरे)

इन्द्रनीलनिभाभासं वनमालाम्बुजोज्ज्वलम्।
ह्रस्वं च वर्तुलं चैव वामनं परिचक्षते॥

(वाराहे)

वर्तुलं स्निग्धमत्यन्तस्पष्टचक्रसमन्वितम्।
ह्रस्वमुन्नतमुच्चैश्च दीर्घास्यमतिगह्वरम्॥
स्फुरद्रेखावलियुतं नाभिस्तस्योन्नतो भवेत्।
चक्रस्योभयपार्श्वे तु स्नुहिपुष्पाकृतिर्भवेत्॥

केशभारो तु वै तार्क्ष्य दृश्यते चक्रपार्श्वतः।
वामनो गृहिणां श्रेष्ठः सुखसौभाग्यसम्पदः॥

(ब्रह्माण्डे)

वर्तुलं नीलमेघाभं वनमालासमन्वितम्।
सूक्ष्मरन्ध्रं बृहत्कुक्षिं वामनं भुवि दुर्लभम्॥

(अनुक्तचक्रसंख्यत्वाद् द्विचक्रं वामनं विदुरिति सामान्यवचनम्॥)

(२) दधिवामनलक्षणम्॥ चतुर्विंशतिमूर्तिकल्पे द्रष्टव्यम्॥

VI अथ परशुराममूर्तिलक्षणम्॥

(जामदग्न्यस्तु भगवान् द्विविधः परिकीर्तितः।
एकस्तूग्रतया ख्यातो द्वितीयः शान्तसंज्ञकः॥

(१) उग्रपरशुराममूर्तिलक्षणम्॥

सितकृष्णरूपोपेतं दीर्घाकारं बृहद् बिलम्।
भित्तिभागगतं चक्रं वामे वा दक्षिणेऽपि वा॥



Dadhi-vāmana

चक्रभागे भवेत् बिन्दुः परश्वाकृतिरेखया।
पृष्ठे वा पार्श्वतो वापि रेखादंष्ट्राकृतिर्भवेत्॥

जामदग्निस्तु भगवानर्चनीयो महीभृताम्॥

(पुराणसंग्रहे)

बाणचापांकितो देवः स्वर्णवर्णः सुखासनः।
जमदग्निसुतो रामो मुक्तिभोगान्प्रयच्छति॥

(विष्णुरहस्ये)

लसत्परशुरेखाढ्यो दूर्वाश्यामस्तथोन्नतः।
नाभिदेशलसच्चक्रो रामोऽसौ जमदग्निजः॥

(पुराणान्तरे)

(२) शान्तपरशुराममूर्तिलक्षणम्।।

केवलं लांछितं पृष्ठे परश्वाकृतिरेखया।
स जमदग्निर्भगवान् शान्ताख्यः शान्तिदोऽर्चितः।।

(उभयोर्द्विचक्रत्वं भवति।।)

(पुराणसंग्रहे)

VII अथ दाशरथिरामलक्षणम्।।

राममूर्तिर्द्वादशधा तत्राद्यो राम एव हि।
बलरामो द्वितीयः स्यात्सीतारामस्तृतीयकः।।१।।

तारकब्रह्मसंज्ञोऽन्यो दशकण्ठकुलान्तकः।
वीरो विजयकश्चन्यो हृष्टकोदण्डपूर्वकौ।।१।।

कलिनाशकरो रामः श्रीरामश्च ततः परम्।
पट्टाभिरामसंज्ञः स्याद् द्वादशः परिकीर्तितः।।३।।

(पुराणसंग्रहे)

(१) राममूर्तिलक्षणम्।।

रामचन्द्रस्तथा स्निग्धो दूर्वाभश्चक्रशोभनः।
पृष्ठे दण्डस्तथा पार्श्वे रेखद्वितयसंयुतः।।

(ब्रह्मपुराणे)

बाणेन धनुषा युक्तः पद्मरेखासमन्वितः।
कोदण्डी कुक्कुटाण्डाभा मध्ये यस्य विराजिता।।

कल्पद्रुमसमायुक्तः पृष्ठे च श्यामवर्णकः।
रामो दाशरथिर्ज्ञेयो दुर्लभो भुवनत्रये।।

(पुराणसंग्रहे)

धनुर्बाणयुतं दीप्तं स्थूलं दीर्घं सबिन्दुकम्।
नाभिचक्रं बहुच्छिद्रं श्यामं दाशरथिं विदुः।।

(ग्रन्थान्तरे)

(नाभिचक्रकथनत्वात् त्रिचक्रकम्। गारुडे तु एकचक्रः।
'एकचक्रा तु वदने कृष्णवर्णा सुशोभना।')

(२) बलराममूर्तिलक्षणम्।।

पृष्ठभागे पञ्चरेखा चापबाणौ च पार्श्वयोः।
बलरामः स विज्ञेयः पुत्रदायी न संशयः।।

(अस्यापि द्विचक्रत्वम्।।)

(ब्रह्माण्डे)

(३) सीताराममूर्तिलक्षणम्।।

एकस्मिन्नेव वदने चतुश्चक्रोऽम्बुदप्रभः।
चापबाणाङ्कुशछत्रध्वजचामरसंयुतः।।१।।

वनमालाधरो देवः सीतारामः प्रकीर्तितः।
सर्वसौभाग्यदः प्रोक्तः सर्वत्र विजयप्रदः।।२।।

(चतुश्चक्रकः)

अथ वा।।

द्वारद्वये चतुश्चक्रो वामतश्चैकचक्रवान्।
बाणतूणीरचापाढ्यः सीतारामः स्रगन्वितः।।

(पञ्चचक्रकः)

(ब्रह्माण्डे)

(कुक्कुटाण्डसमोपेतो अधोवक्त्रे च कुण्डलम्।
द्वारदेशे समे चक्रे कल्पवृक्षसुचिह्नितः।।१।।

वामपार्श्वशिरश्चक्रो रेखया शुभलांछनः।
सीतारामः स विज्ञेयो भुक्तिमुक्तिफलप्रदः।।२।।

(सचापं त्रिचक्रः)

(पाद्मे)



Rāma Group (in the sanctum of temple at Tirumala)

(४) तारकब्रह्मसीताराममूर्तिलक्षणम्।।

अन्तःक्षतेन धनुषा गोखुरेण च लांछितः।
बिलत्रयसमायुक्तः षट्सुदर्शनसंयुतः।।१।।

श्यामलोन्नतपृष्ठश्च स्थूलजम्बूफलाकृतिः।
सीतारामः स विज्ञेयस्तारकब्रह्मसंज्ञितः।।२।।

(षट्चक्रकः)

(पाद्मे)

(५) दशकण्ठकुलान्तकराममूर्तिलक्षणम्।।

कोदण्डी कुक्कुटाण्डाभा श्यामलः पृथुसंनतः।
रेखाद्वयसमोपेतो द्वारपार्श्वे धनुर्धरः।।१।।

धनुषाकृतिका रेखा दक्षपार्श्वयुतोऽपि वा।
पृष्ठतो वा भवेद्रामो दशकण्ठकुलान्तकः।।२।।

(द्विचक्रकः)

(ब्रह्माण्डे)

(६) वीररामममूर्तिलक्षणम्।।

बाणतूणीरचापाढ्यः कुण्डली स्रक्समाहितः।
सूक्ष्मकेशरचक्राढ्यो वीररामः श्रियावहः।।

(द्विचक्रकः)

(ब्रह्माण्डे)

(७) विजयराममूर्तिलक्षणम्।।

दिव्यबाणेन संयुक्तश्चापतूणीरसंयुतः।
करालवदनो यस्तु बिन्दुयुक्चक्रशोभितः।
स स्याद्विजयरामाख्यः केशरोपेतचक्रकः।।

(सकेसरद्विचक्रकः)

(तत्रैव)

(८) हृष्टराममूर्तिलक्षणम्।।

मूर्ध्नि माला धनुर्बाणौ पार्श्वे खुरयुतस्तथा।
हृष्टराम इति प्रोक्तो भुक्तिमुक्तिफलप्रदः।।

(द्विचक्रकः)

(ब्रह्मण्डे)



Tāraka-rāma

(९) कोदण्डराममूर्तिलक्षणम्।।

धनुषैकेन संयुक्तो वर्तुलः किञ्चिदायतः।
कोदण्डरामनामा स्याच्छुद्धनीलाम्बुदप्रभः।।

(द्विचक्रकः)

(तत्रैव)

(१०) कलिनाशकराममूर्तिलक्षणम्।।

जम्बूफलसमाकारः कृष्णवर्णः सबिन्दुकः।
पृष्ठे सुषिरमास्ये च चक्रे मकरकुण्डले।।१।।

ललाटे हेमबाणेन बिन्दुना धनुषा युतः।
कलिनाशकरः प्रोक्तः सर्वकामफलप्रदः।।२।।



Sitā-Rāma

(मकरकुण्डल इत्येवं द्विचक्रकः)

(पाद्मे)

(११) श्रीराममूर्तिलक्षणम्।।

वदनेऽप्येकवदनचतुश्चक्रोऽम्बुदप्रभः।
श्रीराम इति विख्यातः पीतकेसरचक्रयुक्।।

(तत्रैव)

कोदण्डी कुक्कुटाण्डाभः श्यामलोन्नतपृष्ठकः।
रेखाद्वयसमायुक्तो द्वारपार्श्वे धनुर्धरः।।

(वाराहे)

(चतुश्चक्री भाण्डारी श्रीराम इति)

(१२) पट्टाभिराममूर्तिलक्षणम्।।

पूर्वभागे त्रिवदनः पार्श्वचक्रेण संयुतः।
बाणतूणीरचापाद्यः कल्पवृक्षसमन्वितः।।१।।

सिंहासनसमारूढो रामः परिजनैः सह।
पट्टाभिराम इत्युक्तः सर्वलक्ष्मीप्रदो नृणाम्।।२।।

(त्रिषु वदनेषु पार्श्वचक्रोऽयं षट्चक्रः)

(ब्रह्माण्डे)

VIII अथ बलराममूर्तिलक्षणानि।।

तस्यास्त्रयो भेदाः।।

बलरामः सीरपणिः प्रलम्बघ्न इति त्रयः।
प्रभेदा बलरामस्य तेषां लक्षणमुच्यते।।

(पुराणसंग्रहे)



Bala-rāma

(१) बलराममूर्तिलक्षणम्।।

दीर्घाकारो बृहद्वक्त्र श्वेतो लाङ्गललांछितः।
एकचक्रः समुसलः पृष्ठे नीलोत्पलप्रभः।
बलभद्र इति ख्यातो बलवंशविवर्धनः।।

(एकचक्रः)

(तत्रैव)

श्वेताभो हलचिह्नाढ्यो मुसलाकृतिरेव च।
नीलोत्पलप्रसूनाभः पृष्ठे बाणासनोऽपि वा।।

(ग्रन्थान्तरे)

द्वितीयो वामचक्रश्च रेखा चैव तु दक्षिणे।
बलशाली भवेद्रामो लाङ्गलेनाङ्कितः प्रभुः।।

स्थूलचक्रो भवेद्देवो हरिल्लोहितवर्णकः।
बलभद्रः स विज्ञेयो गोत्रकीर्तिविवर्धनः।।

(ग्रन्थान्तरे)

(एकचक्रकः)

(२) सीरपाणिमूर्तिलक्षणम्।।

सर्वत्र रक्तवर्णः स्याच्छ्वेतनीलाभवर्जितः।
सुचक्रो वक्रचक्रो वा सीरपाणिः शुभप्रदः।।

(एकचक्रकः)

(पुराणसंग्रहे)

(३) प्रलम्बघ्नमूर्तिलक्षणम्।।

एकचक्रस्तु वदने रक्तवर्णसमन्वितः।
प्रलम्बघ्न इति ख्यातः पूजितो मृत्युदायकः।।

(एकचक्रकः)

(तत्रैव)

IX अथ बुद्धमूर्तिलक्षणम्।।

(सा द्विविधा शुद्धा निर्वाणपूर्वोक्ता चेति।)

(१) शुद्धबुद्धमूर्तिलक्षणम्।।

अन्तर्गतद्वारसंयुक्तं चक्रहीनं तथा भवेत्।
निर्वाणबुद्धसंज्ञं स्याद्ददाति परमं पदम्।।



Sitā-Rāma

(मकरकुण्डल इत्येवं द्विचक्रकः)

(पाद्मे)

(११) श्रीराममूर्तिलक्षणम्।।

वदनेऽप्येकवदनचतुश्चक्रोऽम्बुदप्रभः।
श्रीराम इति विख्यातः पीतकेसरचक्रयुक्।।

(तत्रैव)

कोदण्डी कुक्कुटाण्डाभः श्यामलोन्नतपृष्ठकः।
रेखाद्वयसमायुक्तो द्वारपार्श्वे धनुर्धरः।।

(वाराहे)

(चतुश्चक्री भाण्डारी श्रीराम इति)

(१२) पट्टाभिराममूर्तिलक्षणम्।।

पूर्वभागे त्रिवदनः पार्श्वचक्रेण संयुतः।
बाणतूणीरचापाढ्यः कल्पवृक्षसमन्वितः।।१।।

सिंहासनसमारूढो रामः परिजनैः सह।
पट्टाभिराम इत्युक्तः सर्वलक्ष्मीप्रदो नृणाम्।।२।।

(त्रिषु वदनेषु पार्श्वचक्रोऽयं षट्चक्रः)

(ब्रह्माण्डे)

VIII अथ बलराममूर्तिलक्षणानि।।

तस्यास्त्रयो भेदाः।।

बलरामः सीरपणिः प्रलम्बघ्न इति त्रयः।
प्रभेदा बलरामस्य तेषां लक्षणमुच्यते।।

(पुराणसंग्रहे)



Bala-rāma

(१) बलराममूर्तिलक्षणम्।।

दीर्घाकारो बृहद्वक्त्र श्वेतो लाङ्गललांछितः।
एकचक्रः समुसलः पृष्ठे नीलोत्पलप्रभः।
बलभद्र इति ख्यातो बलवंशविवर्धनः।।

(एकचक्रः)

(तत्रैव)

श्वेताभो हलचिह्नाद्यो मुसलाकृतिरेव च।
नीलोत्पलप्रसूनाभः पृष्ठे बाणासनोऽपि वा।।

(ग्रन्थान्तरे)

द्वितीयो वामचक्रश्च रेखा चैव तु दक्षिणे।
बलशाली भवेद्रामो लाङ्गलेनाङ्कितः प्रभुः।।

स्थूलचक्रो भवेद्देवो हरिल्लोहितवर्णकः।
बलभद्रः स विज्ञेयो गोत्रकीर्तिविवर्धनः।।

(ग्रन्थान्तरे)

(एकचक्रकः)

(२) सीरपाणिमूर्तिलक्षणम्।।

सर्वत्र रक्तवर्णः स्याच्छ्वेतनीलाभवर्जितः।
सुचक्रो वक्रचक्रो वा सीरपाणिः शुभप्रदः।।

(एकचक्रकः)

(पुराणसंग्रहे)

(३) प्रलम्बघ्नमूर्तिलक्षणम्।।

एकचक्रस्तु वदने रक्तवर्णसमन्वितः।
प्रलम्बघ्न इति ख्यातः पूजितो मृत्युदायकः।।

(एकचक्रकः)

(तत्रैव)

IX अथ बुद्धमूर्तिलक्षणम्।।

(सा द्विविधा शुद्धा निर्वाणपूर्वोक्ता चेति।)

(१) शुद्धबुद्धमूर्तिलक्षणम्।।

अन्तर्गतद्वारसंयुक्तं चक्रहीनं तथा भवेत्।
निर्वाणबुद्धसंज्ञं स्याद्ददाति परमं पदम्।।

(निश्चक्रम्)

(ब्रह्माण्डपुराणे)

(२) निर्वाणपूर्वबुद्धमूर्तिलक्षणम्।।

अन्तर्गह्वरसंयुक्तं चक्रेण रहितं तथा।
बुद्धदेवं विजानीयात्पूजकस्य शुभप्रदम्।।

(पुराणसंग्रहे)

अन्तः शून्यं बहिःशून्यं बृहत्कुक्षिसमन्वितम्।
चक्रहीनं गुहावक्त्रं बुद्धदेवं प्रचक्षते।।

(निश्चक्रम्)

(तत्रैव)

दृशि रन्ध्रद्वयोपेतं अन्तश्चक्रद्वयान्वितम्।
(शिरः पृष्ठो पार्श्वयोर्वा द्विचक्रत्वमेव चतुश्चक्रत्वम्)

अथ कल्किमूर्तिलक्षणम्।।

अतिरक्तः सूक्ष्मबिलः स्पष्टचक्रः स्थिरासनः।
कृपाणाकृतिका रेखा द्वारस्योपरि मस्तके।
म्लेच्छनाशी भवेत्कल्किः कलौ कल्मषनाशनः।।

(ब्रह्माण्डे)

इन्द्रनीलनिभो दीर्घो वनमालाविभूषितः।
अङ्कुशाकारवदनो धनदः कल्किविग्रहः।
सर्वसौभाग्यदो नृणां सर्वत्र विजयप्रदः।।

(अनुक्तत्वाद् द्विचक्रत्वम्)

(वाराहे)

(मत्स्यकूर्मकल्किवामनानां एकैको भेद इति चत्वारो। बुद्धस्य द्वौ वराहस्य चत्वारो। नरसिंहपरशुरामयोद्वा द्वौ। बलरामस्य त्रयो। द्वादश दाशरथिरामस्य। एवं दशावतारमूर्तीनां एकोनत्रिंशद् भेदाः।।)

॥अथ चतुर्विंशतिमूर्तिलक्षणानि॥

केशवस्त्वेक एव स्यान्नारायणोऽष्टभेदवान्।
माधवश्चैव गोविन्दो विष्णुर्द्विविध ईरितः॥१॥

मधुसूदनस्त्वेक एव तद्वद् ज्ञेयस्त्रिविक्रमः।
दधिवामनसंज्ञोऽन्यो श्रीधरो हृषीकेशकः॥२॥

पद्मनाभश्चैक एव द्विधा दामोदरः स्मृतः।
एकः संकर्षणो ज्ञेयो वासुदेवो द्विधा मतः॥३॥

प्रद्युम्नश्चानिरुद्धश्च पुरुषोत्तम एव च।
अधोक्षजश्चेत्येकैको भेदोऽक्तो मनीषिणा॥४॥

मुनिना सम्मिता भेदा नरसिंहे समीरिताः।
अच्युतोपेन्द्रकौ चैव जनार्दनहरी तथा॥५॥

(नरसिंहपुराणे इत्यर्थः।)

एकैक भेदावुद्दिष्टै श्रीकृष्णः स्याद्विंशतिः।
चतुर्विंशति मूर्तीनामेवं भेदा भवन्ति हि॥६॥

इन्द्वरिसम्मितास्तेषां लक्षणानि यथाक्रमम्।
(कथयामि...)

अथ केशवमूर्तिलक्षणम्॥

नाभ्यधस्तु भवेच्चक्रश्चक्रे च वदनान्तरे।
केशवः स तु विज्ञेयः सर्वकामफलप्रदः॥

(वैखानससंहितायाम्)

सवर्तुलस्तथा स्निग्धः पृष्ठे च सुषिरं भवेत्।
नीलवर्णस्तथा स्थूलो वृत्तचक्रः सुशोभनः।
केशवस्तु स विज्ञेयः सर्वदुःखविनाशनः॥

(विष्णुरहस्ये)

वामपार्श्वे स्थिते चक्रे रेखा चैव तु दक्षिणे।
रुचिरः सुषिरस्निग्धः शोभनः सुस्थिरासनः।
सौभाग्यं केशवो दद्याच्चतुष्कोणो भवेद्यदि॥

(पाद्मे)

नीलवर्णस्तथा स्थूलो पृथुचक्रः सुशोभनः।
रेखात्रयं द्वारदेशे पृष्ठे पद्मेन लांछितः॥

(ब्रह्माण्डे)

राजतैर्बिन्दुभिर्हैमैरन्वितं सूक्ष्मचक्रकम्।
वनमालाश्चितं श्यामं केशवाख्यं विदुर्बुधाः॥

(ब्रह्मवैवर्ते)

पूर्वपश्चिमदिग्भागे यस्य चक्राणि सन्ति हि।
केशवं नाम तं विद्यान्महासौख्यप्रदायकम्॥

(ग्रन्थान्तरे)

२. अथ नारायणमूर्तिलक्षणम्॥

(तत्र नारायण - लक्ष्मानारायण-नरनारायण-रूपनारायण-वारनारायण-मायानारायण-शकरनारायण-महानारायणेत्यष्टौ भेदा भवन्ति॥)

(१) नारायणमूर्तिलक्षणम्॥

श्यामो नारायणो देवो नाभिचक्रस्तथोन्नतः।
दीर्घरेखासमोपेतो दक्षिणे सुषिरन्वितः॥
(दीर्घरेखात्रयोपेतो दक्षिणे सुषिरं पृथु॥)

(अग्निपुराणे)

एकपद्मांकितश्चैव दक्षिणावर्तसंयुतः।
वर्तुलश्चक्रयुक्तश्च भोगमेक्षप्रदायकः॥

(ग्रन्थान्तरे)

विरजे सुमुखे चक्रे मध्यचक्रः सुशोभनः।
ताटङ्कनानाभरणहारकेयूरलांछनः॥

(ब्रह्माण्डे)

वामपार्श्वे स्थिते चक्रे रेखा चैव तु दक्षिणे।
पाण्डुवर्णेन संयुक्तः स्थिरासनसुवर्तुलः॥

(विष्णुरहस्ये)

रेखात्रयेण संयुक्तः पद्मचिह्नित एव च।
श्यामो नारायणो देवो नाभिचक्रसमन्वितः।
गदाकृतिस्तथा रेखा दृश्यते मध्यदेशतः॥

(तत्रैव)

(२) लक्ष्मीनारायणमूर्तिलक्षणम्॥

द्वारमेकं चतुश्चक्रं शोभितो वनमालाया।
लक्ष्मीनारायणो देवो भुक्तिमुक्तिफलप्रदः॥

(ब्रह्माण्डे)

ध्वजवज्रांकुशोपेतो वामचक्रः सुवर्तुलः।
लक्ष्मीनारायणो देवो चतुश्चक्रसंमन्वितः॥

(तत्रैव)

एकवक्त्रश्चतुश्चक्रो वर्तुलः श्यामवर्णकः।
ध्वजवज्रांकुशोपेतो मालायुक्तः सबिन्दुकः।
नातिह्रस्वो न च स्थूलो लक्ष्मीनारायणः स्मृतः॥

(तत्रैव)

चत्वारि सूक्ष्मचक्राणि द्वारभागे भवन्ति हि।
उदरे वनमाला च लक्ष्मीनारायणो भवेत्।

(गन्थान्तरे)

गदाकृतिस्त्रिरेखाश्च लक्ष्म्यंको मध्यदेशतः।
ध्वजवज्रांकुशोपेतो वामचक्रः सुवर्तुलः॥

(ग्रन्थान्तरे)

वर्तुलं वर्तुलद्वारं त्रिगम्भीरं च गह्वरम्।
समवक्त्रं समचक्रं पृष्ठे च वनमालया।
सुवर्णाभं च कृष्णाभं लक्ष्मीनारायणं विदुः॥

(ब्रह्माण्डे)

स्थिरासनमतिस्निग्धं नातिस्थूलं सुनाभिकम्।
चतुश्चक्रसमायुक्तं चारुरेखा सुशोभितम्।
लक्ष्मीनारायणं प्राहुस्त्रिषु लोकेषु दुर्लभम्॥

(वाराहे)

लक्ष्मीनारायणः साक्षाच्चतुश्चक्रयुतस्तथा।
त्रिचक्रो वा भवेद्वामे चक्रं चात्यन्तशोभितम्॥

(गारुडे)

पक्वजम्बूफलाकश्चिह्नितो वनमालया।
एकद्वारश्चतुश्चक्रो लक्ष्मीनारायणो हरिः॥१॥
गोस्तनाकारचक्राढ्यो पूर्वभागे तु पुष्कलः।
गोःपदेन संयुक्तो ध्वजच्छत्रसमन्वितः॥२॥
श्रीवत्सलांछनोपेतो मालया परिवेष्टितः।
अङ्कुशध्वजसंयुक्तो लक्ष्मीनारायणो हरिः॥३॥

(स्कान्दपुराणे)

(३) नरनारायणमूर्तिलक्षणम्।।

नरनारायणो देवः श्वेतवर्णः सुशोभनः।
तमालदलसंकाशः स्वर्णपङ्कविलेपनः।।

(द्विचक्रः)

(ब्रह्माण्डपुराणे)

(४) रूपनारायणमूर्तिलक्षणम्।।

मुसलायुधमालाभिः शंखचक्रगदान्वितः।
रूपनारायणो देवो मुखे चाभिमुखं धनुः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(५) वीरनारायणमूर्तिलक्षणम्।।

वीरनारायणो देवः श्वेतचक्रः सुशोभनः।
मुसलायुधमालासिशंखचक्रगदान्वितः।।

(एकचक्रकः)

(पुराणसंग्रहे)

(६) मायानारायणमूर्तिलक्षणम्।।

निर्मले सुमुखे चक्रे मध्यचक्रे सुशोभने।
ताटङ्कनासाभरणहारकेयूरलांछनः।
मायानारायणो देवः सर्वसिद्धिप्रदायकः।।

(द्विचक्रः)

(स्कान्दे)

(७) शङ्करनारायणमूर्तिलक्षणम्।।

शिवनाभियुतः पार्श्वे वामे वा दक्षिणेऽपि वा।
स च शङ्करपूर्वो वै नारायण इतीरितः।।

(ब्रह्माण्डे)

गण्डकीगर्भसम्भूतं धनुराकार शोभितम्।
शङ्करप्रतिमपूर्वार्धं पश्चार्धं श्यामलप्रभम्।।१।।

सरोजपुटचक्राग्रमधस्ताद्रक्तबिन्दुमत्।
गौरीलक्ष्मीसमायुक्तं फणीश्रीवत्स संयुतम्।।२।।

शीर्षस्थित जटारेखा वनमाला परिप्लुतम्।
सर्वाभीष्टप्रदं श्रीशङ्करनारायणात्मकम्।।३।।

(द्विचक्रः, अधस्ताद्रक्तबिन्दुः)

(पुराणसंग्रहे)

(८) महानारायणमूर्तिलक्षणम्।।

कृष्णवर्णो महास्थूलो ह्यष्टचक्रसमन्वितः।
शंखचक्रगदायुक्तो महानारायणः स्मृतः।।

(स्कान्दे)

(३) अथ माधवमूर्तिलक्षणम्।।

माधवो मधुवर्णाभो गदाकम्बुविलक्षितः।।

(वैखानस संहितायाम्)

मधुवर्णो मध्यचक्रः स्निग्धसूक्ष्मतनुस्तथा।
माधवः स तु विज्ञेयो यतीनां मोक्षदायकः।।

(ब्रह्माण्डे)

शुक्लवर्णा तथा स्निग्धा पञ्चरेखा समन्विता।
माधवाख्या शिला ज्ञेया मोक्षैकफलदायिनी।।

(विष्णुरहस्ये)

स्वर्णबिन्दुसमायुक्तः कृष्णवर्णो महाद्युतिः।
रेखात्रयेण संयुक्तश्चक्रद्वयविभूषितः।
माधवो नाभिपार्श्वे तु पुष्पाङ्कं यत्र दृश्यते।।

(ग्रन्थान्तरे)

स्थूलचक्रसमायुक्तो मधुवर्णसुचिह्नितः।
माधवस्तु तथा ज्ञेयो महारोग्यकरः परः।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(४) अथ गोविन्दमूर्तिलक्षणम्।।

गोविन्दः पुण्डरीकाक्षः कृष्णवर्णो महाद्युतिः।
दक्षिणे तु गदाचक्रे वामे पर्वतलांछनः।।

(गदाचक्र इति रेखानिर्मितचक्रः)

(पुराणसंग्रहे)

नातिस्थूलः कृष्णवर्णो गोविन्दः पञ्चवक्त्रकः।
वामवक्त्रो बृहद्द्वार उन्नतो मध्यनिम्नगः।।

(ब्रह्माण्डे)

पताकध्वजचिह्नाढ्यं पद्मवर्णसचक्रकम्।
गोविन्दं पूजयेद् भक्त्या सद्योलक्ष्मीप्रदायकम्।।

(विष्णुरहस्ये)

इन्द्रनीलनिभाभा सा पृथुचक्रा सुशोभना।।

(ग्रन्थान्तरे)

कृष्णवर्णा तथा स्निग्धा पञ्चरेखासमन्विता।।

(दशचक्रकः)

(वाराहे)

(५) अथ विष्णुमूर्तीनां लक्षणानि।।

(१) विष्णुमूर्तिलक्षणम्।।

स्थूलचक्रो भवेद्विष्णुर्मोक्षैकफलदोऽर्चितः।।

(पाद्मे)

कृष्णवर्णस्तथा विष्णुः स्थूलचक्रः सुशोभनः।
द्वारोपरि तथा रेखा दृश्यते मध्यदेशतः।।

(ब्रह्मपुराणे)

स्थूलचक्रो सितो विष्णुर्मध्ये रेखागदाकृतिः।।

(अग्निपुराणे)

कृष्णवर्णस्तथा विष्णुः स्थूलचक्रे सुशोभने।
यस्य मध्ये गदाकारा दृश्यते पञ्चरेखिका।।

(पुराणसंग्रहे)

गदाकृतिस्तथा रेखा दृश्यते पृष्ठमध्यमे।।

(वैखनससंहितायाम्)

स कपिलः स्निग्धवर्णो विष्णुर्विषयभोगदः।।

(ब्रह्माण्डे)

बिल्वाकृतिस्तथा रेखा सुषिरं चातिपुष्कलम्।
कृष्णवर्णस्तथा विष्णुः स्थूलचक्रेण शोभितः।
गदाकृतिस्तथा रेरवा लक्ष्यते मध्यदेशतः।।

(विष्णुरहस्ये)

बिम्बाकृतिस्तथा रेखा लक्ष्यते मध्यदेशतः।।

(वाराहे)

विष्णुक्रान्तो शुभाकारो वनमालाब्जचिह्निकः।
पञ्चायुधधरः श्रीमान् विष्णुरित्युच्यते बुधैः।।

(द्विचक्रः)

(पुराणसंग्रहे)

(२) महाविष्णुमूर्तिलक्षणम्।।

महाविष्णुस्तु भगवान् दशचक्रेण संयुतः।
स्वर्णरेखासमायुक्तो मणिमाणिक्यदीप्तिमान्।।

(दशचक्रः)

(पुराणसंग्रहे)

(६) अथ मधुसूदनमूर्तिलक्षणम्।।

मधुसूदनो महादेव एकचक्रो महाद्युतिः।



Trivikrama

सुवर्णेन समायुक्तो महातेजःप्रदः शुभः।।

(ब्रह्माण्डे)

बिल्वाकृतिर्यत्र रेखा विवरं चातिशोभनम्।।

(एकचक्रः)

(विष्णुरहस्ये)

नाभिपार्श्वे शंखपद्ममुद्रा यस्मिन्प्रदश्यते।
मधुसूदनदेवोऽसौ शत्रुहा परिकीर्तितः।।

(वैखानससंहितायाम्)

सुवर्णवर्णसङ्कीर्णो नीलबिन्दुभिरञ्चितः।
सुवर्तुलः स्निग्धवर्णो गदारेखासुचिह्नितः।।

(ग्रन्थान्तरे)

रक्तवर्णा तथा स्थूला क्रूरा सुषिरा शिला।।

(वाराहे)

मधुवर्णो भवेद्देवः षट्चक्रेण समन्वितः।।
पीतं गोघृतवर्णं च नागयज्ञोपवीतकम्।।

(वामनपुराणे)

(षट्चक्रः, एकचक्रः, निश्चक्रः यथासम्भवम्।।)

(७) अथ त्रिविक्रममूर्तिलक्षणम्।।

त्रिविक्रमं महादेवं श्याममूर्तिमहाद्युतिम्।
वामपार्श्वे स्थिते पद्मे रेखा चैव तु दक्षिणे।।

(पाद्मे)

श्यामस्त्रिविक्रमो दक्षा रेखा वामे च रिक्तकः।।

(अग्निपुराणे)

त्रिविक्रमाख्या तु शिला हेमवर्णमहाद्युतिः।।

(विष्णुरहस्ये)



Trivikrama in Namakkal Cave temple

प्रदक्षिणावर्तयुता वनमालाविभूषिता।
सा शिला कृष्णवर्णा स्याद्धनधान्यसुखप्रदा।।

(ग्रन्थान्तरे)

अतसीकुसुमप्रख्यो बिन्दुना परिशोभितः।।

(गारुडे)

स्थूलचक्रद्वयमध्ये ('स्थूलचक्रद्वया मध्ये')
गुडलाक्षाकवर्णका।
द्वारोपरि तथा रेखा ध्वजाकारा तु दक्षिणे।।

(ग्रन्थान्तरे)

त्रिविक्रमस्तथा देवः श्यामवर्णो महाद्युतिः।
वामपार्श्वे स्थिते चक्रे रेखा चैव तु दक्षिणे।।

(ग्रन्थान्तरे)

द्वे चक्रे मध्यमे देशे शिला यस्य चतुर्मुखी।
स च त्रिविक्रमो ज्ञेयः श्यामवर्णो महाद्युतिः।।

(ग्रन्थान्तरे)

कपिलाभश्चैकवक्त्रश्चक्रत्रितयभूषितः।
त्रिविक्रमस्त्विष्टदः स्यात्पूजकस्य न संशयः।।

(पुराणसंग्रहे)

त्रिविक्रमस्त्रिकोणाढ्यश्चक्रत्रयसमन्वितः।।

(ब्रह्मण्डे)

अधश्चक्रं विशालाभमूर्ध्वचक्रं सुदीर्घकम्।
भ्रमराञ्जनसङ्काशमीषद्दीर्घं त्रिविक्रमम्।
चक्रद्वयं बिले विन्द्यात्पार्श्वे कोदण्डसंयुते।।
(मूर्तिभेदाः सन्ति।।)

(तत्रैव)

(८) अथ वामन (दाधवामन) मर्तिलक्षणम्।।

अधश्चक्राग्रविलसद्दधिबिन्दु सवर्तुलम्।
वामं तन्नीलवर्णाभं वदन्ति दधिवामनम्।।
(वामं सुन्दरमित्यर्थः।।)

(पुराणसंग्रहे)

छत्रं कुण्डलसमायुक्तं वक्त्रं तु दधिबिन्दुमत्।
ह्रस्वं च वर्तुलं प्राहुर्वामनं दधिपूर्वकम्।।१।।
एतल्लक्षणसंयुक्तं दधि बुद्बुदशोभितम्।
वामनं नीलवर्णं च ह्रस्वं चैव सुखप्रदम्।।२।।

(ग्रन्थान्तरे)

छत्राकारं यथा कूर्मं मध्ये चक्रं प्रदृश्यते।
दधिबिन्दुसमायुक्तं यत्सूक्ष्मं तद्दधिवामनम्।।
(द्विचक्रः)

(विष्णुधर्मोत्तरे)

(९) अथ श्रीधरमूर्तिलक्षणम्।।

श्रीधरस्तु तथा देवश्चिह्नितो वनमालया।
कदम्बकुसुमाकार उर्ध्वरेखा च पादयोः।।

(ब्रह्माण्डे)

चक्रे च मध्यदेशे तु पङ्कजेन समन्वितः।
सूक्ष्माननः श्यामलाभः स श्रीधरः स्मृतः।।

(तत्रैव)

निम्नोऽधरः शिरः पार्श्वे निम्नमास्यं सवर्तुलम्।
निम्नचक्रमतिह्रस्वं श्रीधरं सर्वसिद्धिदम्।।

(ग्रन्थान्तरे)

यस्य मध्ये गदाकारा दृश्यते पञ्चरेखिका।
वामपार्श्वे स्थिता रेखा तथा चैव तु दक्षिणे।
श्रीधरो वामबहुलो हरिद्वर्णश्च दृश्यते।।

(विष्णुरहस्ये)

कौस्तुभेन तु संयुक्तः पीताभश्चातिशोभनः।



Vāmana

छत्रचक्रसमायुक्तः स्वर्णाभश्च सुशोभनः।।

(ग्रान्थान्तरे)

घनशाद्वलसङ्काशं वनमालाविभूषितम्।
किञ्चिद्विषमचक्राढ्यं श्रीधरं श्रीकरं विदुः।।

(ग्रन्थान्तरे)

पक्वजम्बूफलाकारं दक्षिणाङ्के च चक्रिणम्।
श्रीधरं नाम विज्ञेयं सर्वसिद्धिप्रदायकम्।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(१०) अथ हृषीकेशमूर्तिलक्षणम्।।

अर्धचन्द्राकृतिर्देवो हृषीकेश उदाहृतः।
तमर्च्य लभते स्वर्गं विषयांश्च समीहितान्।।

(पाद्मे)

सूकरस्य निभाकारो यस्य केशाः सुवर्चसः।
वर्मैकं दृश्यते यस्य हृषीकेशः स उच्यते।।

(वर्म पञ्जरमित्यर्थः)

(वैखानससंहितायाम्)

प्रदक्षिणावर्तयुता वनमालाविभूषिता।
वर्तुला यत्र रेखा च पृथक्चक्रसमन्विता।।

(विष्णुरहस्ये)

वर्तुलः स्निग्धसर्वाङ्गो गदाकारश्च दृश्यते।
दूर्वाभा वर्तुला यत्र पीता रेखा तथैव च।।
अनेकमूर्तिसंयुक्तं सर्वकामफलप्रदः।।

(तत्रैव)

दिक्षु चैव च सर्वासु यस्योऽर्ध्वं दृश्यते मुखम्।।

(तत्रैव)

पञ्चरन्ध्रसमायुक्तं दशचक्रसमन्वितम्।
श्यामलं कोमलं स्निग्धं हृषीकेशं प्रचक्षते।।

(पुराणसंग्रहे)

शणपिङ्गलकेशो यः हृषीकेशः स उच्यते।
अयं तु रेणुवर्णेन रूक्षवर्णेन वा भवेत्।।

(नारदीयपुराणे)

इन्द्रनीलनिभाकारः पृथक्चक्रः सुशोभनः।।

(दशचक्रः)

(वराहपुराणे)

(११) अथ पद्मनाभमूर्तिलक्षणम्।।

आरक्तं पद्मनाभाख्यं पङ्कजच्छत्रसंयुतम्।
तुलस्या पूजयेन्नित्यं दरिद्रः श्रीश्वरो भवेत्।।

(ब्रह्मपुराणे)

निष्केसरोऽर्ध्वचक्रस्तु अधश्चक्रः सकेसरः।
पद्मनाभ इति प्रोक्तो विपरीतो हलायुधः।।

(ब्रह्माण्डपुराणे)

(एतस्यैव बहुचक्रबहुवर्णयोः सद्भावे दुष्टफलदत्वं श्रूयते)

बहुभिश्चिह्नितश्चक्रैः शुक्लवर्णादिसंयुतः।
दैत्यारिः कमलाक्षश्च गदापाणिरधोक्षजः।
पद्मनाभश्च देवः स्यात् प्रत्यहं दुःखदायकः।।

(पाद्मे)

तस्मान्न मानवैः पूज्यो बहुचक्रः प्रजापते।।

(विष्णुरहस्ये)

अतसीपुष्पसङ्काशो बिन्दुनोपरि भूषितः।
पद्मनाभ इति ख्यातो दुर्लभः सर्वकामदः।।१।।

नानावर्णा शिलाश्चैव पद्मनाभस्य दृश्यते।
दृष्टा येनेदृशी मूर्तिः तं यत्नेन पूजयेत्।।२।।

(विष्णुरहस्ये)

पद्मनाभः स्थूलचक्रः शुक्लवर्णः सुशोभनः।
दीर्घद्वारगुहाङ्कस्थं चक्रं चोन्नतनाभिकम्।।१।।

वनमाला च कण्ठे तु श्रीवत्साङ्कश्च दृश्यते।
पद्मनाभो भवेद्देवः कुर्याच्छत्रुपराजयम्।।२।।

ललाटे शेषनागस्तु शिलार्धं च सकाञ्चनम्।
सुवर्णाभं तस्य चक्रं सुखसौभाग्यवर्धनम्।।२।।

(वाराहे)

मुखे सूक्ष्मं मध्यसूक्ष्ममन्तः सूक्ष्मं च दृश्यते।।

(द्विचक्रः)

(तत्रैव)

(१२) अथ दामोदरमूर्तिलक्षणम्।।

(स च दामोदरो द्विविधः शुद्धो लक्ष्मीपूर्वकश्च।।)

(१) शुद्धदामोदरमूर्तिलक्षणम्।।

दामोदरं तथा स्थूलं मध्यचक्रं प्रतिष्ठितम्।
दूर्वाभं द्वारि सङ्कीर्णं पीतरेखायुते शुभम्।।
चक्रद्वयसंयुक्तं पूजयेत्सुखसम्पदे।।

(पुराणसंग्रहे)

स्थूलो दामोदरो ज्ञेयः सूक्ष्मवक्त्रो भवेत्तु यः।
चक्रे तु मध्यदेशस्थे पूजितः स सुखप्रदः।।१।।

पूर्वद्वारं तु सङ्कीर्णं पीतवर्णश्च दृश्यते।
अनेकमूर्तिसंभिन्नः सर्वकामफलप्रदः।।२।।

(विष्णुरहस्ये)

स्थूलो दामोदरो ज्ञेयः सूक्ष्मरन्ध्रो भवेद्यदि।
चक्रे तु मध्यदेशस्थे पूजितस्थे प्रसिद्धिदः।।

(वाराहे)

उपर्यधश्च चक्रे द्वे नातिदीर्घं मुखे बिलम्।
मध्ये च रेखा लम्बिका स च दामोदरः स्मृतः।।

(तत्रैव)

दामोदरं च विज्ञेयं चक्रद्वयसमन्वितम्।
रक्तपुष्पैस्तमभ्यर्च्य सर्वं कामानवाप्नुयात्।।

(ब्रह्माण्डे)

मध्यस्थूलः प्रतिष्ठोत्थचक्रवान् हरिद्राकृतिः।
द्वारदेशेऽतिसङ्कीर्णः पीतरेखा सुदामवान्।
दामोदराभिधानेन विज्ञेयो गण्डकीमणिः।।

(द्विचक्रः)

(नारदपाञ्चरात्रे)

(२) लक्ष्मीदामोदरमूर्तिलक्षणम्।।

वर्तुलः कृष्णवर्णाढ्यो मध्यचक्रसमन्वितः।
श्वेतबिन्दुसमायुक्तो लक्ष्मीदामोदरः स्मृतः।।

(स्कान्दे)

(धनधान्यसमृद्धिः स्यात्पुत्रपौत्रदिवर्धनः।
(पशुवृद्धिकरो देवो गृहिणां सर्वकामदः।।)

(द्विचक्रः)

(१३) अथ सङ्कर्षणमूर्तिलक्षणम्।।

द्वौ चक्रौ अग्रसंलग्नौ पूर्वभागश्च पुष्कलः।
सङ्कर्षणाख्यो विज्ञेयो रक्ताभश्चातिशोभनः।।

(रक्ताभश्चारुदर्शनः)

(ब्राह्मे)

चक्रद्वयसमायुक्तः कपिलेन च संयुतः।
असौ सङ्कर्षणो नाम यतिभिः पूज्यते सदा।।

(वाराहे)

शंखचक्रगदाकूर्ममत्स्याङ्को यश्च दृश्यते।
सङ्कर्षणस्तु देवानां सद्यो लक्ष्मीप्रदायकः।।

(द्विचक्रः)

(वामनपुराणे)

(१४) अथ वासुदेवमूर्तिलक्षणम्।।

(स द्विविधः शुद्धः शान्ताख्यश्च।।)

(१) शुद्धवासुदेवमूर्तिलक्षणम्।।

द्वारदेशे समे चक्रे दृश्यन्ते नान्तरीयके।
वासुदेवः स विज्ञेयः शुक्लाभश्च स्वतेजसा।।

(ब्राह्मे)

वासुदेवः (नान्तरीयके संलग्ने) द्वारि शिलालग्नद्विचक्रकः।।

(अग्निपुराणे)

कृष्णा नीला शिला यस्य समचक्रा प्रदृश्यते।
वासुदेवः स विज्ञेयः सर्वकामफलप्रदः।।

(विष्णुरहस्ये)

दासुदेवो जगद्योनिः पीतवर्णेन चिह्नितः।
चक्रे द्वारप्रदेशे च सौख्यदः परिकीर्तितः।।

(जगद्योनिरिति मूर्त्यन्तरं वा)

(ग्रन्थान्तरे)

वामपार्श्वे स्थिते चक्रे सितवर्णेन मिश्रितः।
वासुदेवः स विज्ञेयो विप्राणां भुक्तिमुक्तिदः।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(२) शान्तवासुदेवमूर्तिलक्षणम्।।

रेखापञ्चायुधधरा हिमांशुसदृशप्रभः।
नाभिचक्रधरः शान्तो वासुदेवः प्रकीर्तितः।।

(वाराहे)

(मुखप्रदेशे पार्श्वे वा समलग्नं चक्रद्वयं शुक्लपीताभ्यां कृष्णनीलाभ्यां सर्वैर्वा वर्णैर्योगो यस्य भवति स शुद्धः। अयमेव शंखचक्रगदापद्म शार्ङ्गशुक्लवर्णनाभिचक्राधिकः सन् शान्तः इति विवकः।।)

(१५) अथ प्रद्युम्नमूर्तिलक्षणम्।।

प्रद्युम्नः सूक्ष्मचक्रस्तु पीतदीप्तिस्तथैव च।
शिखरं छिद्रबहुलं दीर्घाकारं च यद् भवेत्।।

(वैखानससंहितायाम्)

प्रद्युम्नः सूक्ष्मचक्रस्तु पीतवर्णस्तथैव च।
मकराभा भवेद्रेखा पार्श्वतः पृष्ठतोऽपि वा॥

(ब्रह्माण्डे)

सूक्ष्मचक्रो बहुच्छिद्रः प्रद्युम्नो नीलवर्णकः॥

(अग्निपुराणे)

प्रद्युम्नः सूक्ष्मचक्रस्तु नीलवर्णस्तथैव च।
सुषिरः सूक्ष्मबहुलदीर्घाकारस्तथा भवेत्॥
(अनेकसूक्ष्मसुषिर इत्यर्थः)

(द्विचक्रः)

(पाद्मे)

(१६) अथानिरुद्धमूर्तिलक्षणम्॥

(अनिरुद्धो द्विधा ज्ञेयस्तत्तल्लक्षणभेदतः॥)
अनिरुद्धं तु नीलाभं वर्तुलं चातिशोभनम्।
रेखात्रयं तु तद्द्वारे पृष्ठे पद्मेन लांछितम्॥१॥

कृष्णवर्णं समद्वारं चक्रं भित्तिसमीपगम्।
सूक्ष्मचक्रं भनेदूर्ध्वं पार्श्वे बकुलपुष्पवत्।
(पार्श्वचक्रेण पुष्पधृक्)
अनिरुद्धमिति प्रोक्तं सर्वलोकैककारणम्॥२॥

(ब्राह्मे)

जपाकुसुमसङ्काशं वनमालाविभूषितम्।
धनुर्बाणाम्बुजधरमनिरुद्धं विचेष्टितम्॥१॥

एतल्लक्षणसंयुक्तं सूक्ष्मचक्रं तु सन्मुखम्।
सौवर्णरौप्यरेखाद्यमनिरुद्धं विदुर्बुधाः॥२॥

(अनिरुद्धो द्विधा ज्ञेयस्तत्तल्लक्षणभेदत इति ब्राह्मे)

(१७) अथ पुरुषोत्तममूर्तिलक्षणम्॥

प्राच्यादिष्वष्टकाष्टासु यस्योऽर्ध्वं दृश्यते मुखम्।
पुरुषोत्तमः स विज्ञेयो भुक्तिमुक्तिफलप्रदः॥

(अष्टादशचक्रः)

(ब्रह्मपुराणे)

अष्टासु च दिशास्वास्यमूर्ध्वमास्यं य यद् भवेत्।
पुरुषोत्तमो भवेदेष भोगमोक्षगुणप्रदः॥

(नारदपाञ्चरात्रेषु)

षट्चक्रं वर्तुलाकारं वनमालासुशोभितम्।
पुरुषोत्तम इति ख्यातमष्टसिद्धिप्रदायकम्॥

(अष्टचक्रः)

(ब्रह्माण्डे)

मध्यचक्रः सुवर्णाश्च मस्तके पृथुचक्रकः॥

(त्रिचक्रः)

(तत्रैव)

अतसीपुष्पसङ्काशो बिन्दुनोपरिभूषितः॥

(पुराणसंग्रहे)

अतिकृष्णो रक्तरेखो बृहद्वक्त्रस्तु चक्रवान्।
क्वचित्कपिलसंयुक्तः स्थूलो वा सूक्ष्म एव च॥१॥

पुरुषोत्तमः स विज्ञेयः द्वारचक्रेण मण्डितः।
पाशाङ्कुशयुतश्चक्रं वामपार्श्वे सदा खाग॥२॥
(पाशेत्यदिना रेखात्मकं चक्रमिति ग्राह्यम्॥)

(ब्रह्माण्डे)

खगासनसमारूढो बाणासनशरोपगः।
उभे चक्रे प्रदृश्येते सर्वसौभाग्यदायकः॥

(द्विचक्रः)

(नारदीयपुराणे)

पारिजातध्वजोपेतो वर्तुलो वज्रसंयुतः।
पुरुषोत्तमः स विज्ञेयः सर्वसौभाग्यदायकः॥

(विष्णुरहस्ये)

If on the top of the sacred stone there is an ananta-chakra, the mūrti is Ananta-purushottama; likewise the particular mūrti indicated by the chakra on the crown (viz. top) gives the specific conjoint form of Purushottama, according to *Varāha-purāṇa:*

यस्य मूर्तेरुत्तमाङ्गं चारुचक्रसमन्वितम्।
तत्तन्मूर्तिः खगेशान तन्नाम पुरुषोत्तम इति॥

The Purushottama-mūrti-śālagrāma with 18 chakras is the superior variety (uttama), with 6 chakras is midling variety (madhyama), with 3 chakras inferior variety (jaghanya), and with 2 chakras very inferior variety (jaghanya-tara)

(१८) अथाधोक्षजमूर्तिलक्षणम्॥

अतिकृष्णो रक्तरेखो वृत्तदेहः सुचक्रकः।
किञ्चित्कपिल संयुक्तः स्थूलो वा सूक्ष्म एव वा।
अधोक्षज इति ख्यातः पूजकस्य शुभप्रदः॥

(ब्रह्माण्डे)

पार्श्वे चक्रद्वयं सूक्ष्ममधो वदनसंयुतः।
अधोक्षजस्तु विज्ञेयो यतिभिः पूजितः सदा॥

(आद्यः गृहस्थानामपरो यतीनाम्)

(वाराहे)

(१९) अथ नृसिंहमूर्तिलक्षणानि॥

तेषां शुद्धो भवेदाद्यो लक्ष्मीयुक्तस्ततः परः।
बालश्च कपिलो योगः सर्वतोमुख एव च॥१॥

पातालाकाशकौ विद्युदधोमुखविभीषणौ।
हारज्वालकुक्षिपूर्वा विवृतास्यमहाद्यकैः॥२॥

अघोर पूर्वकश्चैते नृसिंहाः परिकीर्तिताः।

(तेषां दशावतारेषु राक्षसान्तविदारणावुक्तौ॥)

(१) शुद्धनृसिंहमूर्तिलक्षणम्॥

वर्तुलं स्थूलमत्यन्तं स्पष्टचक्रसमन्वितम्।
ह्रस्वमुन्नतमुच्चैर्वा दीर्घास्यमतिगह्वरम्॥१॥

स्फुरद्रेखावलियुतं नाभिस्तस्योन्नता भवेत्।
चक्रस्योभयपार्श्वे तु स्नुहिपुष्पाकृतिर्भवेत्॥
केशभारं तु वै तार्क्ष्य दृश्यते चक्रपार्श्वतः॥२॥

(गारुडे)

नृसिंहः पीतवर्णस्तु महाचक्रं मुखे गुरुः।
यतिः संपूजयेदेनं गृहस्थः परिवर्जयेत्॥

(तत्रैव)

नरसिंहो महादेवः पृथुचक्रः सुदंष्ट्रकः।
ब्रह्मचर्येण पूज्येत नान्यथा पूजितो भवेत्॥

(पुराणसंग्रहे)

(द्विचक्रः। यतिभिः पूजितः)



Kevala-narasimha

(२) लक्ष्मीनृसिंहमूर्तिलक्षणम्।।

(ब्रह्मपुराणे)

वामपार्श्वे स्थिते चक्रे कृष्णवर्णः सबिन्दुकः।
लक्ष्मीनृसिंहो विख्यातो भुक्तिमुक्तिफलप्रदः।।

(मुखमध्ये द्विचक्रः)

(नृसिंहपुराणे)

वामभागे स्थिते चक्रे वनमालाविभूषितः।।

(पुराणसंग्रहे)

नरसिंहस्त्रिबिन्दुः स्यात्कपिलः पञ्चबिन्दुकः।
वामाश्रिते पुष्कले तु लक्ष्मीनरहरिः स्मृतः।।

द्विचक्रं च बृहद्वक्त्रं कपिलं कनकप्रभम्।
लक्ष्मीनृसिंहं तन्नाम ब्रह्मचारिभिरर्चितम्।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(३) बालनृसिंहमूर्तिलक्षणम्।।

सूक्ष्मरन्ध्रं द्विचक्राढ्यं वनमालाभिरन्वितम्।
तद्बालनृसिंहाख्यं यतिसंसारमोचनम्।।

(पाद्मे)



Vibhishaṇa-narasimha



Vidāraṇa Narasimha (in Nāmakkal Cave temple)

(४) कपिलनृसिंहमूर्तिलक्षणम्।।

नृसिंहः कपिलो ज्ञेयः स्थूलवक्त्रोऽग्रदंष्ट्रकः।
त्रिबिन्दुः पञ्चबिन्दुर्वा ब्रह्मचर्येण पूजितः।।

(पाद्मे)

नृसिंहः कपिलः स्थूलचक्रः स्यात्पञ्चबिन्दुकः।

(अग्निपुराणे)

कपिलो नारसिंहस्तु पृथुचक्रः सुशोभनः।
ब्रह्मचार्यधिकारोऽस्ति नान्यथा पूजनं भवेत्।।

(वैखानससंहितायाम्)

विवृतास्यं वामचक्रं वर्तुलं कपिलं प्रभुम्।
नारसिंहं गृहस्थानां भीतिदं बिन्दुभिर्वृतम्।।

(ब्रह्माण्डे)

यस्य दीर्घं मुखं पूर्वं कथितैर्लक्षणैर्युतम्।
रेखाश्चक्रे सराकारा नृसिंहः स कापिलः।।

(पाद्मे)

(५) योगनृसिंहमूर्तिलक्षणम्।।

स्थूलचक्रद्वयं मध्ये गुडलाक्षासवर्णकम्।
द्वारोपरि तथा रेखा नृसिंहो योगसंज्ञकः।।

(ब्रह्मपुराणे)

सव्यभागे स्थिते पद्मे दृश्यते हेमबिन्दुके।
योगनृसिंहो देवेशो गोत्रकीर्तिप्रवर्धनः।।

(गृहस्थानामप्ययं पूज्यः।)

(द्विचक्रः)

(विष्णुरहस्ये)

(६) सर्वतोमुखनृसिंहलक्षणम्।।

सप्तचक्रं बहुमुखं समन्तात्स्वर्णभूषितम्।
सर्वतोमुखमाख्यातं बभ्रुवर्णं तु मोक्षदम्।।

(सप्तचक्रः)

(ब्रह्माण्डे)

(७) पातालनरसिंहमूर्तिलक्षणम्।।

बृहच्चक्रं बृहद्द्वारं बहुवर्णं महोदरम्।
पातालनरसिंहाख्यं भिक्षूणाममृतप्रदम्।।

(ब्रह्माण्डे)

तृतीयचक्रादारभ्य पार्श्वतो दशचक्रकः।
पूर्वोक्तचिह्नहीनश्च बहुरूपधरो भवेत्।।

(तत्रैव)

बिन्दुच्छिद्रं भिन्नवक्त्रं सुवर्णकनकान्वितम्।
पातालनरसिंहाख्यं वनवासिभिरर्चितम्।।

(तत्रैव)

(अयं मुखे द्विचक्रः सन्
पार्श्वैकचक्रादारभ्याष्टचक्रपर्यन्त उत्तमध्यमादिभावेन
पातालनृसिंहो दशचक्रकः)



Yoga Narasimha (from Padmanabhapuram palace, Trivandrum)

(८) आकाशनृसिंहमूर्तिलक्षणम्।।

अस्पष्टचक्रं मध्यस्थं मलभारं महोदरम्।
आकाशनरसिंहाख्यं वनवासिभिरर्चितम्।।

(द्विचक्रः)

(ब्रह्माण्डे)

(९) विद्युज्जिह्वानृसिंहमूर्तिलक्षणम्।।

द्विचक्रं द्विमुखं स्थूलं दूर्वाभं चोन्नतं शिरः।
दारिद्र्यफलदं पुंसां विद्युज्जिह्वानृसिंहकम्।।

(द्विचक्रः)

(ब्रह्माण्डे)

(१०) अधोमुखनृसिंहमूर्तिलक्षणम्।।

पुरः पार्श्वे च पृष्ठे च चक्रैरप्यभिशोभितम्।
अधोमुखमिति ख्यातमर्चकानां विमुक्तिदम्।।

(अमुखस्त्रिचक्रः)

(ब्रह्माण्डे)

(११) विभिषणनृसिंहमूर्तिलक्षणम्।।

दीर्घाकारं दीर्घचक्रं झषकाख्यं बृहत्तनुम्।
विभीषणमिति प्रोक्तं दीर्घदुःखफलप्रदम्।।

(झषकं मत्स्यप्रकारम्)

(द्विचक्रः)

(पुराणसंग्रहे)

(१२) हारनृसिंहमूर्तिलक्षणम्।।

सूक्ष्मरन्ध्रं द्विचक्राढ्यं वनमालाविभूषितम्।
तद्धारनृसिंहाख्यं नृणां संसारमोचकम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(१३) ज्वालानृसिंहमूर्तिलक्षणम्।।

सूक्ष्मरन्ध्रं द्विचक्राढ्यं वनमालाविभूषितम्।
तच्च ज्वालानृसिंहाख्यं नृणां संसारमोचकम्।।

(ब्रह्माण्डे)

(द्विचक्रः)

(अत्र बाल-हार-ज्वालानृसिंहानामीषदपि लक्षणभेदाभावे सति संज्ञाभेदस्त्वेकस्यैव, एकस्या एव मूर्तेः पुराणभेदात्संज्ञामात्रभेद एवेति ज्ञेयम्।।)

(१४) कुक्षिनरसिंहमूर्तिलक्षणम्।।

अस्पष्टचक्रमल्पास्यमल्पभारं महोदरम्।
तत्कुक्षिनारासिंहाख्यं वनवासिभिरर्चितम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(१५) विवृतास्यनृसिंहमूर्तिलक्षणम्।।

विवृतास्यं वामचक्रं वर्तुलं कपिलप्रभम्।
नारसिंहं गृहस्थानां भीतिदं बिन्दुभिर्वृतम्।।

(द्विचक्रः)

(पाद्मे)

(१६) महानृसिंहमूर्तिलक्षणम्।।

भयानकमुखं चैव विकटं ताम्रवर्णकम्।
महानृसिंहसंज्ञं च पूजयेत् परमा गतिः।।

(द्विचक्रः)

(नृसिंहपुराणे)



Yoga Narasimha (from Padmanabhapuram palace, Trivandrum)

(८) आकाशनृसिंहमूर्तिलक्षणम्।।

अस्पष्टचक्रं मध्यस्थं मलभारं महोदरम्।
आकाशनरसिंहाख्यं वनवासिभिरर्चितम्।।

(द्विचक्रः)

(ब्रह्माण्डे)

(९) विद्युज्जिह्वानृसिंहमूर्तिलक्षणम्।।

द्विचक्रं द्विमुखं स्थूलं दूर्वाभं चोन्नतं शिरः।
दारिद्र्यफलदं पुंसां विद्युज्जिह्वानृसिंहकम्।।

(द्विचक्रः)

(ब्रह्माण्डे)

(१०) अधोमुखनृसिंहमूर्तिलक्षणम्।।

पुरः पार्श्वे च पृष्ठे च चक्रैरप्यभिशोभितम्।
अधोमुखमिति ख्यातमर्चकानां विमुक्तिदम्।।

(अमुखस्त्रिचक्रः)

(ब्रह्माण्डे)

(११) विभिषणनृसिंहमूर्तिलक्षणम्।।

दीर्घाकारं दीर्घचक्रं झषकाख्यं बृहत्तनुम्।
विभीषणमिति प्रोक्तं दीर्घदुःखफलप्रदम्।।

(झषकं मत्स्यप्रकारम्)

(द्विचक्रः)

(पुराणसंग्रहे)

(१२) हारनृसिंहमूर्तिलक्षणम्।।

सूक्ष्मरन्ध्रं द्विचक्राढ्यं वनमालाविभूषितम्।
तद्धारनृसिंहाख्यं नृणां संसारमोचकम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(१३) ज्वालानृसिंहमूर्तिलक्षणम्।।

सूक्ष्मरन्ध्रं द्विचक्राढ्यं वनमालाविभूषितम्।
तच्च ज्वालानृसिंहाख्यं नृणां संसारमोचकम्।।

(ब्रह्माण्डे)

(द्विचक्रः)

(अत्र बाल-हार-ज्वालानृसिंहानामीषदपि लक्षणभेदाभावे सति संज्ञाभेदस्त्वेकस्यैव, एकस्या एव मूर्तेः पुराणभेदात्संज्ञामात्रभेद एवेति ज्ञेयम्।।)

(१४) कुक्षिनरसिंहमूर्तिलक्षणम्।।

अस्पष्टचक्रमल्पास्यमल्पभारं महोदरम्।
तत्कुक्षिनारासिंहाख्यं वनवासिभिरर्चितम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(१५) विवृतास्यनृसिंहमूर्तिलक्षणम्।।

विवृतास्यं वामचक्रं वर्तुलं कपिलप्रभम्।
नारसिंहं गृहस्थानां भीतिदं बिन्दुभिर्वृतम्।।

(द्विचक्रः)

(पाद्मे)

(१६) महानृसिंहमूर्तिलक्षणम्।।

भयानकमुखं चैव विकटं ताम्रवर्णकम्।
महानृसिंहसंज्ञं च पूजयेत् परमा गतिः।।

(द्विचक्रः)

(नृसिंहपुराणे)



Bronze vigraha of Śrī Narasimha in the temple at Ahobalam

(१७) अघोरनृसिंहमूर्तिलक्षणम्।।

दंष्ट्राकरालवदनं बृहच्चक्रसमन्वितम्।
अघोराख्यं नृसिंहं यतीनां मोक्षदायकम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(२०) अथाच्युतमूर्तिलक्षणम्।।

चतुर्भिरष्टचक्रैस्तु वामदक्षिणपार्श्वगैः।
अधिष्ठितो मुखे रम्यः कुण्डलद्वयशोभितः।।१।।

(मुखेप्येकं)

शंखचक्रगदाशार्ङ्गबाणकौमोदकीधरः।
मुसलध्वजपुष्पैश्च छत्रवज्राङ्कुशैर्वृतः।
सोऽच्युतः कथितो नाम्ना दुर्लभस्तपसा विना।।२।।
(चतुर्भिर्वदनैरष्टचक्रयुक्तैरित्यर्थः।

(चत्वारिवदनान्यस्य वामदक्षिणपार्श्वयोः)

(ब्रह्माण्डे)

अच्युतो मधुवर्णाभो स्वच्छचक्रोऽतिशोभनः।
पार्श्वे बिन्दुसमायुक्तो नैष्ठिकैरर्चितो भवेत्।।

(वाराहे)

बहिश्चक्रसमायुक्तं अन्तश्चक्रद्वयान्वितम्।
देवं तमच्युतं ज्ञेयं सूक्ष्मरन्ध्रं सुशीतलम्।।

(तत्रैव)

उर्ध्वस्थूलमधो हीनं श्यामं च बहुलं मुखम्।
अच्युतं नाम देवेशं तपोलोकप्रदायकम्।।

(ग्रान्थान्तरे)

(नवचक्रस्त्रिचक्रो वा मुख्यानुकल्पत्वेन ज्ञेयः)

(२१) अथ जनार्दनमूर्तिलक्षणम्।।

द्वारद्वये चतुश्चक्रो जनार्दन इहोच्यते।
चक्रद्वयं मध्यगतं चक्रद्वयं च पृष्ठतः।।

(ब्रह्मपुराणे)

पूर्वभागैकवदनः पश्चादेकास्यसंयुतः।
जनार्दनश्चतुश्चक्रः श्रीप्रदो रिपुनाशनः।।

(ब्रह्माण्डे)

द्वारद्वये चतुश्चक्रः समद्वारविभूषितः।
जनार्दनः स विज्ञेयः पुत्रलाभं प्रयच्छति।।

(पाद्मे)

शंखचक्राब्जमालाङ्को नीलस्थूलाकृतिः शुभः।
जनार्दन इति ख्यातो हिमांशुपरिशीतलः।।

(रेखानिर्मितं शंखादि)

(तत्रैव)

जनार्दनं विजानीयाद्वनमालाविभूषितम्।
ऊर्ध्वाधो द्वे समे वक्त्रे सूक्ष्मचक्रैः सुचिह्नितः।।

(पुराणसंग्रहे)

श्यामं स्थूलं महास्निग्धं मध्यचक्रं सुशोभनम्।
देवं जनार्दनं नाम महालक्ष्मीप्रदायकम्।।

(वदनद्वये चतुश्चक्रः)

(ब्रह्माण्डे)

(२२) अथोपेन्द्रमूर्तिलक्षणम्।।

उपेन्द्रो मणिवर्णाभो ह्रस्वचक्रोऽतिशोभनः।
श्यामलः कोमलाभश्च वक्त्रपार्श्वे सचक्रयुक्।।

(ब्रह्माण्डे)

उपेन्द्र इन्द्रनीलाभः छत्राकारो महाबलः।
समचक्रः समाङ्गश्च पार्श्वे रेखात्रयान्वितः॥

(द्विचक्रः)

(स्कान्दे)

(२३) अथ हरिमूर्तिलक्षणम्॥

ऊर्ध्वं मुखं विजानीयात् हरितं हरिरूपिणम्।
काममोक्षप्रदं चैवार्थदं च विशेषतः॥

(ब्रह्मपुराणे)

ऊर्ध्वं मुखं विजानीयात् श्यामाभं वर्तुलं शुभम्।
अधो बिन्दुसमायुक्तं सर्वकामार्थसाधकम्॥

(तत्रैव)॥

अल्पद्वारसमोपेता हरिमूर्तिरुदाहृता॥

(ब्रह्माण्डे)

दूर्वामरकताभा च नाभिचक्रा तथोऽन्नता।
हरिमूर्तिरिति ख्याता शंखमुद्रासमन्विता॥

(त्रिचक्रः)

(गारुडे)

अतसीपुष्पसंकाशा बिन्दुवज्रसमन्विता।
पारिजातध्वजोपेता वर्तुला चातिशोभना॥१॥

प्रदक्षिणावर्तयुता वनमालाविभूषिता।
सा शिला हरिसंज्ञा स्याद्धनधान्यसुखप्रदा॥२॥

(विष्णुरहस्ये)

श्यामलं कोमलं स्वल्पद्वारं पार्श्वे सुचक्रकम्।
हरिमेवं विजानीयात्सर्वपापप्रणाशनम्॥

(द्विचक्रः)

(पुराणसंग्रहे)

(२४) अथ कृष्णमूर्तिलक्षणानि॥

कृष्णः सबालगोपालगोवर्धनपरोऽपि च।
त्रैलोक्यमोहनः कृष्णः सौभग्यवरदस्तथा॥१॥

रुक्मिण्या विजय जूडामणेः सोऽग्रे धनंञ्जयात्।
सनातनः पारिजात स्यमन्तकहरौ तथा॥२॥

कंस कालिय चाणूरोत्तरमर्दनपूर्वकः।
गोवर्धन श्रीसन्तानलक्ष्मीमदनवंशतः॥३॥

उत्तरः किञ्च गोपालो गोवर्धनधरस्तथा।
भेदस्तेषामथो वक्ष्ये लक्षणानि यथाक्रमम्॥४॥

(पुराणसंग्रहे)

(१) कृष्णमूर्तिलक्षणम्॥

प्रदक्षिणावर्तयुता वनमालाविभूषिता।
या शिला कृष्णसंज्ञा सा धनधान्यसुखप्रदा॥

(सामान्यकृष्णलक्षणम्)

(पद्मपुराणे)

समचक्रा द्वारदेशे कृष्णवर्णा सुशोभना।
सा कृष्णमूर्तिर्विज्ञेया पूजिता सौख्यदायिनी

(ब्रह्माण्डे)

कृष्णः पीतः कृशतनुर्वक्त्रपार्श्वे तु चक्रयुक्।

द्वारतुल्यो भवेन्नाभिः कूर्चाकारस्तु पृष्ठतः।।
कृष्णो वृत्ताकृतिस्तार्क्ष्य सर्वेषां पापनाशनः।।

(पीतः पीतचिह्नयुतः। चिह्नं चात्र
पीतम्बराकारबिन्दुरेखादि ज्ञेयम्।)

(पुराणसंग्रहे)



An ancient bronze icon of Krishna (in author's possession)

रेखापञ्चायुधधरं वनमालाविभूषितम्।
अब्जजिह्वं सूक्ष्मरन्ध्रं कृष्णमेनं प्रचक्षते।।
(तत्रैव)

(द्वारदेशे मुखान्तः पार्श्वे वा द्विचक्रः)

(२) बालकृष्णमूर्तिलक्षणम्।।

उन्नतो मूर्ध्नि कृष्णाभो निम्नोऽधस्तात् त्रिबिन्दुकः।
स बालकृष्णो विज्ञेयो दीर्घास्यः पुत्रभाग्यदः।।

(ब्रह्माण्डे)

(३) गोपालकृष्णमूर्तिलक्षणम्।।

कृष्णोऽतिकृष्णो न स्थूलश्चक्राभ्यामुपशोभितः।
वनमालायुतः पृष्ठे श्रीवत्सशुभलांछनः।।

दण्डशृंगयुतः पार्श्वे वेणुना शोभितो मुखे।
स गोपाल इति प्रोक्तो गोभूधान्यधनप्रदः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(४) गोवर्धनकृष्णमूर्तिलक्षणम्।।

गोकर्णसदृशं चक्रं बहुरूपं विशेषतः।
सुवर्णरूप्य बिन्द्वाढ्यं चतुश्चक्रादिकं भवेत्।।१।।

कलशाङ्कश्च देवेशः सुवर्णसदृशप्रभः।
गोवर्धनो भवेद्देवः सोऽचलां श्रियमर्थयेत्।।२।।

(द्विचक्रः)

(वामनपुराणे)

(५) त्रैलोक्यमोहनकृष्णमूर्तिलक्षणम्।।

कल्पद्रुमं कोमलाङ्गं वनमालाविभूषितम्।



Govardhana-dhara

कृष्णवर्णं तथा सूक्ष्मं सूक्ष्मचक्रेण संयुतम्।।१।।
अंकुशं च शरं चापमूर्ध्वरेखासमन्वितम्।
त्रैलोक्यमोहनं कृष्णं सर्वसम्पत्प्रदायकम्।।२।।

(द्विचक्रः)

(पुराणसंग्रहे)

(६) सौभाग्यवरदकृष्णमूर्तिलक्षणम्।।

उन्नतः पृष्ठभागे स्यादधोभागे तु वर्तुलः।
नीलवर्णप्रतीकाशो धनुर्बाणसमन्वितः।।१।।

सांकुशो वामपार्श्वे च वनमालाविभूषितः।
सौभाग्यवरदः कृष्णः सर्वसम्पत्प्रदायकः।।२।।

(द्विचक्रः)

(पुराणसंग्रहे)

(७) रुक्मिणीकृष्णमूर्तिलक्षणम्।।

स्निग्धं श्यामं मुखं सूक्ष्मं तप्तजाम्बूनदप्रभम्।
समचक्रं सुशोभाढ्यं वामपार्श्वे सबिन्दुकम्।।१।।

अंकुशं वनमालां चोऽध्वरेखासमन्वितम्।
रुक्मिणीवल्लभं देवं रुक्मिणीकृष्णसंज्ञकम्।।२।।

(द्विचक्रः)

(पुराणसंग्रहे)

(८) विजयकृष्णमूर्तिलक्षणम्।।

धात्रीफलसमाकारः कृष्णवर्णेन सङ्गतः।
धनुर्बाणसमायुक्तो विजयः कृष्णसंज्ञितः।।

(पुराणसंग्रहे)

(९) चूडामणिकृष्णमूर्तिलक्षणम्।।

जम्बूफलसमाकारः कुक्कुटासनसंस्थितः।
वलयाकृतिरेखाढ्य उर्ध्वरेखासमन्वितः।।१।।

धनुः पाशाङ्कितो देवश्चक्रद्वयसमन्वितः।
मालयावेष्टितश्चैव कृष्ण चूडामणिः स्मृतः।।२।।

(द्विचक्रः)

(स्कान्दे)

(१०) धनञ्जयकृष्णमूर्तिलक्षणम्।।

सव्यापसव्यरेखाभिर्भूषितः सूक्ष्मचक्रकः।
पार्श्वे खुरयुतो देवो धनञ्जयविभुः शुभः।।

(द्विचक्रः)

(स्कान्दे)

(११) सनातनकृष्णमूर्तिलक्षणम्।।

हिरण्यगर्भसङ्काशः स्थूलचक्रसमन्वितः।
कृष्णः सनातनः श्रीमानष्टैश्वर्यफलप्रदः।।

(द्विचक्रः)

(स्कान्दे)

(१२) पारिजातहरकृष्णमूर्तिलक्षणम्।।

कृष्णो यः पारिजाताढ्यं पारिजातहरः स्मृतः।
ब्रह्मचर्यव्रतस्थेन पूजनीयः प्रयत्नतः।।

(द्विचक्रः)

(स्कान्दे)

(१३) स्यमन्तकहरकृष्णमूर्तिलक्षणम्।।

असिवर्णश्च न स्थूलश्चक्रभागेऽतिशोभनः।
वनमालापरिवृत्तः पृष्ठे श्रीवत्सलांछनः।
स्यमन्तहारी विज्ञेयः पुत्रश्रीकीर्तिवर्धनः।।

(शीतिवर्णः ; अतसीवर्णः ; द्विचक्रः)

(स्कान्दे)

(१४) कंसमर्दनकृष्णमूर्तिलक्षणम्।।

पूर्वभागैकवदनः पार्श्वे च वदनं भवेत्।
कंसमर्दी भवेत्कृष्णो नीलम्बुदनिभः शुभः।।

(द्विवदने चतुश्चक्रः)

(ब्रह्माण्डे)

(But for the colour, this is same as Janārdana)

(१५) कालियमर्दनकृष्णमूर्तिलक्षणम्।।

दक्षादिवामपर्यन्तं मुखाधस्तात्सुशोभना।
रेखा स्यात्कृष्णवर्णाढ्या बिन्दुत्रयविभूषिता।
कालियमर्दनः साक्षात्सर्वशत्रुनिकृन्तनः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(१६) चाणूरमर्दनकृष्णमूर्तिलक्षणम्।।

रक्तबिन्दुद्वययुतः श्यामो दन्तिभुजोपमः।
रेखा दक्षिणतो वामे मुष्टिवद् दृढबिन्दुकः।
चाणूरमर्दनाख्यः स्यात्सर्वशत्रुनिकृन्तनः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(१७) गोवर्धनगोपालकृष्णमूर्तिलक्षणम्।।

वर्तुलो मस्तके निम्नः पार्श्वे रजतबिन्दवः।
गोवर्धनाख्यो गोपालो दीर्घरेखा तु दक्षिणे।
सर्वकष्टविनाशी स्याद् गोभूधान्यधनप्रदः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(१८) श्रीगोपालकृष्णमूर्तिलक्षणम्।।

एतल्लक्षणसंयुक्तं दीर्घाकारं महोदरम्।
श्रीगोपालमिमं प्राहुः सरेखावंशनालकम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(१९) सन्तानगोपालकृष्णमूर्तिलक्षणम्।।

दीर्घाकारः कृष्णावर्णः सार्धचन्द्रनिभाननः।
स स्यात्सन्तानगोपालः पुत्रपौत्रादिवर्धनः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(२०) लक्ष्मीगोपालकृष्णमूर्तिलक्षणम्।।

कुक्कुटाण्डसमोपेतः श्रीधरो वनमालया।
वेणुलाङ्गलचिह्नाभ्यां कुण्डलाभ्यां च चिह्नितः।।१।।

लक्ष्मीगोपालको देवो दुर्लभो भुवनत्रये।

वृत्तलाभादिदः सम्पद्भुक्तिमुक्तिफलप्रदः।।२।।

(द्विचक्रः)

(पुराणसंग्रहे)

(२१) मदनगोपलकृष्णमूर्तिलक्षणम्।।

यो गोपालः पार्श्वभागे कल्पाख्यतरुयुग्भवेत्।
स स्यान्मदनगोपालो मालाकुण्डलभूषितः।
पुत्र पौत्रधनैश्वर्यसर्वलोकैकवश्यदः।।

(सामान्यगोपाल एव
कल्पतरुवनमालाकुण्डलयुक्तश्चेत्तर्हि स एव
मदनगोपालो भवति। द्विचक्रः)

(ब्रह्माण्डे)

(२२) वंशगोपालकृष्णमूर्तिलक्षणम्।।

श्यामं स्निग्धं तथा सूक्ष्मं वनमालाविभूषितम्।
चक्रद्वयं चारुवेणुं बिन्दुत्रयसमन्वितम्।।१।।

वर्तुलं सूक्ष्मचक्रं चोर्ध्वरेखासमन्वितम्।
धनुर्बाणसमायुक्तं वंशगोपालसंज्ञकम्।।२।।

(द्विचक्रः)

(पुराणसंग्रहे)



Madana-Gopala



Govardhana-dhara



Venu-gopāla

(१३) गोवर्धनधरकृष्णमूर्तिलक्षणम्॥

घनश्यामश्चतुश्चक्रो बिन्दुद्वयसमन्वितः।
गोवर्धनधरः श्रीमान् सर्वसौभाग्यवर्धनः॥

(वैखानससंहितायाम्)

दीर्घाकारः कृष्णवर्णश्चतुश्चक्रसमन्वितः।
उर्ध्वरेखासमायुक्तः पार्श्वे रजतबिन्दुकः॥१॥

स्वर्णबिन्दुसमायुक्तो वनमालाविभूषितः।
गोवर्धनधरो देवो गोभूधान्यविवर्धनः॥२॥

(एकवदने वदनद्वये वा चतुश्चक्रः)

(पाञ्चरात्रे)

प्रकीर्णमूर्तीनां लक्षणानि।।

(१) अथ अनन्तमूर्तिलक्षणम्।।

अनन्तो नागभोगाङ्को नैकाभो नैकमूर्तिमान्।।

(अग्निपुराणे)

नानावर्णस्त्वनन्तः स्यान्नागभोगेन चिह्नितः।

(ब्रह्मपुराणे)

अनेकचक्रो बहुभिश्चह्नैरप्युपलक्षितः।
अनन्तः स तु विज्ञेयः सर्वपूजाफलप्रदः।।

(पद्मपुराणे)

प्रदक्षिणावर्तकृतवनमालाविभूषितः।
कृष्णवर्णयुतश्चापि धनधान्यसुखप्रदः।
पूजनीयः प्रयत्नेन स्थिरः स्निग्धश्च वर्तुलः।।

(तत्रैव)

पञ्चवक्त्रं परुषं बहुचक्रकम्।
विश्वरूपमनन्तं वा पुत्रपैत्रादिकप्रदम्।।

(पुराणसंग्रहे)

द्वारोपरि गता रेखा ध्वजाकारा सुशोभना।
नानावर्णो ह्यनन्तः स्याद् भोगिभोगेन चिह्नितः।।

(विष्णुरहस्ये)

चतस्रो यत्र दृश्यन्ते रेखाः पार्श्वे समन्विताः।
अनेकमूर्तिसंयुक्तः सर्वकामफलप्रदः।।

(ग्रन्थान्तरे)

नातिस्थूलं नातिह्रस्वं वनमालायुतं हरिम्।
अनन्त इति विख्यातं भूमौ सर्वत्र दुर्लभम्।।

(ग्रन्थान्तरे)

(अष्टचक्रादूर्ध्वं
यावत्संभवचक्राङ्कस्तत्तन्मूर्तिविशिष्टानन्तसंज्ञको भवति)

(२) अथ विश्वरूपमूर्तिलक्षणम्।।

विश्वरूपो हरिः साक्षात्पारावतगलोपमः।
बहुचक्राङ्कितोऽनेकमूर्तिरूपसमन्वितः।।१।।



Vaikuṇṭha-nārāyana

पञ्चवक्त्रः स्थूलचक्रः परुषो बहुचक्रकः।
विश्वरूपो ह्यनन्तो वा पुत्रपौत्रादिकप्रदः।।२।।

(दशचक्रः)

(ब्रह्माण्डपुराणे)

(३) अथ वैकुण्ठमूर्तिलक्षणम्।।

वैकुण्ठो मणिवर्णाभश्चक्रमेकं तथाम्बुजम्।
द्वारोपरि भवेद्रेखा कञ्जाकारा सुशोभना।।

(ब्रह्मपुराणे)

वैकुण्ठं नीलवर्णाभं चक्रमेकं तथाम्बुजम्।।
(अम्बुज्ञं चक्रविशेषणम्। जलजचक्रवानयम्)

वैकुण्ठो मणिवर्णाभो वामापाश्वैकचक्रकः।
द्वारोपरि तथा रेखा पद्माकारा सुशोभना।।
(घटाकारा इति पाठान्तरः)

(ब्रह्माण्डे)

अतिस्निग्धः सुवृत्तश्च वर्तुलद्वारसंयुतः।
बिलमध्ये तथा चक्रं सृष्यतेऽत्यन्तशोभनम्।।
(ह्रस्वचक्रः)

(तत्रैव)



Haya-griva

वैकुण्ठो मणिवर्णाभोभयपाश्वैकचक्रकः।
चक्रस्य दक्षिणे पार्श्वे द्युमणिर्भासुरो भवेत्।
बहुलाकृतिश्च दृश्यते मोक्षादिफलदायकः।।

(ग्रन्थान्तरे)

पद्मरेखागदाकारलांछनं मध्यदेशतः।
वैकुण्ठो मणिरन्तभश्चक्रमेवं तथाम्बुजम्।।
(एकचक्रः)

(विष्णुरहस्ये)

(३) अथ हयग्रीवमूर्तिलक्षणम्।।

हयग्रीवश्च स ज्ञेयो योऽङ्कुशप्रतिरूपकः।
चक्रध्वजसमायुक्तः पूजितः सौख्यदस्तथा।।

(पद्मपुराणे)

हयग्रीवो हयाकारो रेखा चक्रसमीपगा।
बहुरूपसमाकीर्णः पृष्ठे स्यान्नीलरूपकः।।

(ब्रह्मपुराणे)

हयग्रीवोऽङ्कुशाकारो रेखा पञ्च भवान्ति हि।
बहुबिन्दुसमाकीर्णो दृश्यते नीलरूपकः।।

(तत्रैव)

हयग्रीवा यथा लम्बा ईषाङ्का या शिला भवेत्।
हैयग्रैवी शिला सा स्यात्पूजिता ज्ञानदा नृणाम्।।

(तत्रैव)

अश्वाकृतिमुखं यस्य साक्षमालं शिरस्तथा।
पद्माकृतिर्भवेद्वाऽपि हयशीर्षस्त्वसौ मतः।।

(ग्रन्थान्तरे)

हयग्रीवोऽपि भगवान् रक्तपीतादिमिश्रितः।
अङ्कुशाकृतिकस्तार्क्ष्य चक्रद्वयसमन्वितः॥१॥

पद्माकृतिस्तथा पार्श्वे कुण्डलाकृतिरेव वा।
ज्ञानदा मोक्षदा नृणां भोगदा विनतासुत॥२॥

(द्विचक्रः)

(पुराणसंग्रहे)

हयग्रीवोऽङ्कुशाकारो रेखाचक्रसमन्वितः।
कृष्णवर्णः स विख्यातो महासारस्वतप्रदः॥

(वाराहे)

कपिलो वर्तुलो ह्यन्तः स्पष्टचक्रसमन्वितः।
पञ्चबिन्दुसमोपेतः परविद्याप्रदो नृणाम्॥

(पुराणसंग्रहे)

(४) अथ चतुर्भुजमूर्तिलक्षणम्॥

चतुर्भुजश्चतुश्चक्रो नवमेघसमद्युतिः।
मण्डलाकारचक्रं स्यात्सर्वेषामभयप्रदः॥

(चतुश्चक्रः)

(ब्रह्मपुराणे)

(५) अथ गदाधरमूर्तिलक्षणम्॥

गदाधरस्तथा देवो गुरुरूपः समन्ततः।
चक्रस्निग्धोऽतिकृष्णश्च पद्मं शंखं च दक्षिणे॥

(गुरुरूपो बृहस्पतिवर्णः पीतः)

(ब्रह्मपुराणे)

गदाधरस्त्रिरेखाभिर्लांछितो मध्यदेशतः।
ध्वजवज्राङ्कुशैः पीतो वामचक्रः सुवर्तुलः॥

(पुराणसंग्रहे)

चक्रद्वयं शुभं यस्य श्यामाङ्गो वर्तुलाकृतिः।
देवो गदाधरो नाम सर्वयज्ञफलप्रदः॥

(चक्रद्वयं मुखे यस्य इति पाठान्तरः)

(स्कान्दे)

चक्रद्वयं तु वदने समन्ताद्वर्तुलाकृतिम्॥

(द्विचक्रः)

(ग्रन्थान्तरे)

(६) अथ पुण्डरीकाक्षमूर्तिलक्षणम्॥

पार्श्वे वा मूर्ध्नि पृष्ठे वा चामरद्वयसंयुता।

(कमलद्वयसंयुतेति पाठान्तरम्)

पुण्डरीकाक्षमूर्तिः स्यात्सर्वलोकवशङ्करी॥

(ब्रह्माण्डे)

द्वारोपरि तथा रेखा पद्माकारा सुशोभना।
पार्श्वे वा मूर्ध्नि पृष्ठे वा नयनद्वयसंयुता॥

(द्विचक्रः)

(ग्रन्थान्तरे)

(७) अथ पुण्डरीकमूर्तिलक्षणम्॥

एकचक्रयुतो वक्त्रे शुक्लवर्णसमन्वितः।
पुण्डरीकः समाख्यातः पूजितो मोक्षदायकः॥

(एकचक्रः)

(ब्रह्माण्डे)

(८) अथ सुदर्शनमूर्तिलक्षणम्।।

(सुदर्शनं त्रिधा ज्ञेयं लक्षणान्तरभेदतः।
शुद्धं सुदर्शनं चैव तथोभयसुदर्शनम्।।)

(१) अथ शुद्धसुदर्शनमूर्तिलक्षणम्।।

एकचक्रः शिरोदेशे पार्श्वे शंखादिचिह्नितः।
असौ। सुदर्शनो देवः पूजनात्सर्वकामदः।।१।।

अतसीपुष्पसङ्काशो बिन्दुनोपरिभूषितः।
सुदर्शनः स्मृतो देवः श्यामो भुक्तिसुखप्रदः।।२।।

(पुराणसंग्रहे)

सुदर्शनस्तथा देवः श्यामवर्णो महाद्युतिः।
वामपार्श्वे गदा चक्रे रेखा चैव तु दक्षिणे।।



Chakra-mūrti



Sudarśana

(ब्रह्मपुराणे)

चक्राकारेण पंक्तिः स यत्र रेखामयी भवेत्।।

(पाद्मे)

एकं चक्रं शिरेदेशे कृष्णवर्णमुखस्तथा।।

(ब्रह्माण्डे)

पद्मासनं बृहच्चक्रं निम्ननाभिसुदर्शनम्।।
(पद्माकारं)
यतिभिः पूजयन्तं तदंकचक्रं सुरक्तकम्।।

(ग्रन्थान्तरे)

सुदर्शनं कृष्णवर्णमुत्तमं परिकीर्तितम्।
मधुवर्णं मध्यमं स्यात्कपिलं तु परित्यजेत्।
स्वर्णरेखासमायुक्तं नराणां भुक्तिमुक्तिदम्।।

अतिसूक्ष्मं श्यामवर्णं सव्याकारं शितिं मुखे।
कोमलं वर्तुलं स्निग्धं नराणां भुवि दुर्लभम्।।

मधुवर्णं तथा रूक्षं रक्तकेसरमण्डितम्।
सच्छिद्रं वृत्तहीनं च गृहस्थः परिवर्जयत्।।

(ग्रन्थान्तरे)

(२) उभयसुदर्शनमूर्तिलक्षणम्।।

एकं एकं शिरोभागे तथाधोऽप्येकचक्रकम्।
श्यामवर्णं सूक्ष्मरूपं नवाङ्केनापि चिह्नितम्।।

सुदर्शनं चोभयाख्यं देवानामपि दुर्लभम्।
एनं यः पूजयेन्नित्यं सर्वकामानवाप्नुयात्।।



Śimśumāra-mūrti



Dattātreya

(एकचक्रः)

(पुराणसंग्रहे)

(३) रामसुदर्शनमूर्तिलक्षणम्।।

द्वाभ्यां शिरसि चक्राभ्यां पंक्त्याकारेण भूषितः।
श्यामवर्णः पार्श्वभागे गदाशंखादिसंयुतः।।

(द्विचक्रः)

(पुराणसंग्रहे)

(९) अथ योगेश्वरमूर्तिलक्षणम्।।

दृश्यते शिखरे लिङ्गं शालग्रामसमुद्भवम्।
स च योगेश्वरे नाम ब्रह्महत्यां व्यपोहति।।

(द्विचक्रः)

(ब्रह्मपुराणे)

(१०) अथ विष्णुपञ्जरमूर्तिलक्षणम्।।

वज्रकीटोद्भवा रेखाः पंक्तिभूताश्च यत्र वै।
शालग्रमशिला या सा विष्णुपञ्जरसंज्ञिता।।

(निश्चक्रः)

(पाद्मे)

(११) अथ यज्ञमूर्तिलक्षणम्।।

यज्ञमूर्तिस्तु भगवान् पीतरक्तादिमिश्रितः।
द्वारस्य वामतश्चक्रं स्रुक्स्रुवौ दक्षिणे तथा।।

(द्विचक्रः)

(ब्रह्माण्डे)

(१२) अथ दत्तात्रेयमूर्तिलक्षणम्।।

पीतोऽरुणोऽसिताभश्च ह्रस्वपृष्ठोन्नतो भवेत्।
अक्षमालाकृतिः पृष्ठे दत्तात्रेयः शुभप्रदः।।

(पुराणसंग्रहे)

वृष्णो रक्तश्च पीतश्च दत्तात्रेयाभिधो भवेत्।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(१३) अथ शिंशुमारमूर्तिलक्षणम्।।

शिंशुमारो दीर्घकायो बिल्वशाल्यतिगह्वरः।
पुरस्तु पृष्ठभागे तु चक्रेणैकेन संयुतः।
सर्वाधारः स विज्ञेयः सर्वसिद्धिप्रदो नृणाम्।।

(पृष्ठभागे एकचक्रं वक्त्रे चक्रद्वयं एवं
मिलित्वा चक्रत्रयमित्यर्थः।।)

(ब्रह्मपुराणे)

(१४) अथ हंसमूर्तिलक्षणम्।।

हंसस्तु धनुषाकारो नीलश्वेतविमिश्रितः।
चक्रपद्मसमोपेतः केवलं मोक्षदो भवेत्।।

(ब्रह्माण्डे)

हंसः शंखाकृतिश्चैव नाभिचक्रस्तथोन्नतः।
दक्षिणे धनुषाकारो वाम कुमुदपुष्पकम्।
दृश्यते भिन्नवर्णस्तु मोक्षवर्गप्रदः शुभः।।

(त्रिचक्रः)

(गारुडे)

(१५) अथ परमहंसमूर्तिलक्षणम्।।

परमहंसः खगेशान शिखण्डिगलसन्निभः।
स्निग्धश्चायतबृत्तश्च वर्तुलद्वारसंयुतः।।

(ब्रह्माण्डे)

बिलमध्ये तथा चक्रे दृश्येते ह्यतिशोभने।
चक्रस्य दक्षिणे पार्श्वे द्युमणिर्भास्वरो भवेत्।।

वाराहरेखा तद्वामे दृश्यते विनतासुत।
मूर्तिः परमहंसाख्या चतुर्वर्गफलप्रदा।।

(द्विचक्रः)

(१६) अथ लक्ष्मीपतिमूर्तिलक्षणम्।।

मुखे वा पार्श्वतो वापि मयूरगलसन्निभः।



Dattātreya as a sage

कृष्णवर्णः सूक्ष्मचक्रः पृथुलास्यः स्रगन्वितः।
लक्ष्मीपतिरिति ख्यातो लक्ष्मीसम्पत्तिदायकः॥

(द्विचक्रः)

(ब्रह्माण्डे)

(१७) अथ गरुडध्वजमूर्तिलक्षणम्॥

स्वर्णशृङ्गखुरः सौम्यो वर्तुलः स्निग्धकेसरः।
चक्रे मध्यगते कृष्णे रेखाबिन्दुविभूषिते
लक्ष्मीकरो वैनतेय गरूडध्वजसंज्ञकः॥

(द्विचक्रः)

(ब्रह्माण्डे)

(१८) अथ वटपत्रशायिमूर्तिलक्षणम्॥

वटपत्रशायी भगवान् वर्तुलोऽत्यन्तशोभनः।
क्षीरबुद्बुदवत्ताक्ष्र्य नीलश्वेतविमिश्रितः॥१॥

वक्त्रस्य वामतः शंखो दक्षिणे पद्ममेव च।
वदनैके मध्यदेशे चतुश्चक्रस्त्रिबिन्दुकः॥२॥

(चतुश्चक्रः)

(ब्रह्माण्डे)

(१९) अथ शेषशायिमूर्तिलक्षणम्॥

फणाकारा शिला यस्य मुखे चक्रद्वयं भवेत्।
शेषशायीव चक्रे द्वे कृष्णवर्णो महाद्युतिः॥१॥

ऊर्ध्वरेखासंयुक्तो वनमालाविभूषितः।
शेषशायीति विख्यातः सर्वैश्वर्यप्रदायकः॥२॥

(द्विचक्रः)

(ब्रह्माण्डे)



Hamsa-mūrti

(२०) अथ विश्वम्भरमूर्तिलक्षणम्॥

चक्राणां चापि विंशत्या युक्तो विश्वंभरः शुभः।
भुक्तिमुक्तिप्रदो नृणामन्ते मोक्षप्रदायकः।

(विंशतिचक्रः)

(ब्रह्माण्डे)

(२१) अथ पीताम्बरमूर्तिलक्षणम्॥

स्निग्धो गोरोचनाकारः सुचक्रो वर्तुलोऽपि वा।
पीताम्बरधरो देवः सौख्यदः फलदोऽर्चितः॥

द्वारदेशे भवेच्चक्रं बहुवर्णसमन्वितम्॥

(एकचक्रः)

(ब्रह्माण्डे)

(२२) अथ सत्यवीरश्रवसो लक्षणम्।।

सुवर्तुलो दृढचक्रः सर्वाङ्गे हेमबिन्दवः।
सत्यवीरश्रवाः प्रोक्तः सर्वसौभाग्यवर्धनः।।

(वर्तुलः पञ्चास्यः दशचक्रकः)

(ब्रह्माण्डे)

(२३) अथामृताहरणमूर्तिलक्षणम्।।

वर्तुलो ह्रस्ववदनो ह्रस्वचक्रोऽतिकोमलः।

(मध्यचक्रो)

अमृताहरणो। देवे नीलोत्पलसमप्रभः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(२४) अथ नरमूर्तिलक्षणम्।।

नरमूर्तिस्तु भगवानतसीकुसुमप्रभः।
एकचक्रसंमोपेतो ब्रह्मसूत्रं च पार्श्वके।।

(एकचक्रः)

(ब्रह्माण्डे)

(२५) अथ शेषमूर्तिलक्षणम्।।

नागवत्कुण्डलीभूतरेखपंक्तिः स शेषकः।।

(पाद्मे)

कुण्डलीभूतनागभोगसमन्वितः।
शेषमूर्तिस्तु भगवान् शैषैश्वर्यदायकः।।

(ब्रह्माण्डे)

पृष्ठादिमूर्ध्नपर्यन्तं वलयाकाररेखया।
सुवर्णनिभया द्वित्रिचतुःपञ्चादिसंख्यया।।१।।

सयुक्ता समचक्रादया श्यामा नीला च पीतका।
शेषमूर्तिरिति ख्याता सर्वैश्वर्यप्रदायिका।।२।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(२६) अथ गरुडमूर्तिलक्षणम्।।

पक्षाकारे च पंक्ती द्वे मध्ये लम्बा च रेखिका।
गरुडः स तु विज्ञेयो भुक्तिमुक्तिप्रदायकः।।

(पाद्मे)



Garuḍa-vāhana

द्विपक्षाभ्यामुपेतं यद् गरुडं भुवि दुर्लभम्।
दुर्लभं समचक्रं च कलौ कल्मषनाशनम्।।

(ब्रह्माण्डे)

कल्मषौघविनाशी स्याद्वलयाकाररेखया।
सुवर्णेभया द्वित्रिचतुष्टयसमेतया।
संयुक्ता शुभदात्री स्याच्छामात्रीलासिताऽपि वा।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(२७) अथ वनमालिमूर्तिलक्षणम्।।

शिला शुभ्रा च सुश्लक्ष्णा शुभचक्रा सुशोभना।
वनमाली स विज्ञेयो ह्यश्वमेधफलप्रदः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(२८) अथ मुरारिमूर्तिलक्षणम्।।

मध्ये चक्रं शिला सूक्ष्मं दक्षिणाङ्केच पुष्कलम्।
मुरारिं देवताधीशं कुष्ठव्याधिविनाशनम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(२९) अथ मुकुन्दमूर्तिलक्षणम्।।

अत्यास्यो बहुचक्रश्च श्यामवर्णस्तथोज्ज्वलः।
मुकुन्दः सर्वपापघ्नः पुण्डरीकफलप्रदः।।

(पुराणसंग्रहे)



Śrikumara-mūrti

षण्मुखेन मुकुन्दाख्यः सतां मुक्तिप्रदायकः।।

(षड्वक्त्रत्वाद् द्वादशचक्रः)

(ब्रह्माण्डे)

(३०) अथ श्रीवत्सलांछनमूर्तिलक्षणम्।।

श्रीफलाकारसदृशं पीतं च समचक्रिणम्।
श्रीवत्सलांछनं नाम हत्याकोटिविनाशनम्।।

श्रीफलाकारकं ज्ञेयं पीताख्यं वामचक्रिणम्।।

(द्विचक्रः)

(पुराणसंग्रहे)

(३१) अथ धरणीधरमूर्तिलक्षणम्॥

वर्तुलो द्वारचक्रश्च शिला स्थूलः सुशोभनः।
धरणीधरः स विज्ञेयः सर्वयज्ञफलप्रदः॥

(द्विचक्रः)

(ब्रह्माण्डे)

(३२) अथ योगराजमूर्तिलक्षणम्॥

वामाङ्के पुष्कलं स्निग्धं द्विचक्रं च सुसूक्ष्मकम्।
स्थिरासनं कृष्णावर्णं नाभियुक्तं च यद् भवेत्।
तद् ज्ञेयं योगराजस्य लक्षणं गीःप्रदायकम्॥

(द्विचक्रः)

(विष्णुरहस्ये)

(३३) अथ श्रीमूर्तिलक्षणम्॥

अधोऽधस्तात् त्रिवदनः षट्चक्रः श्यामलो विभुः।
श्रीमूर्तिरिति विख्यातः सर्वसौभाग्यदायकः॥

(षट्चक्रः)

(पुराणसंग्रहे)

(३४) अथ श्रीसहायमूर्तिलक्षणम्॥

चक्रैस्तु केवलैर्यस्तु पञ्चभिः समलङ्कृतः।
वनमालाङ्कितश्चैव स ज्ञेयः श्रीसहायकः॥

(पञ्चचक्रः)

(पुराणसंग्रहे)

(३५) अथ देवदेवमूर्तिलक्षणम्॥

सर्वाभः सूक्ष्मवदनः पीतरेखाः सुलक्ष्मिकाः।
विदिक्षु दिक्षु सर्वासु दृश्यन्ते च समन्ततः।
स देवदेवो विज्ञेयः पुराणपुरुषोत्तमः॥

(द्विचक्रः)

(स्कान्दे)

(३६) अथ कपिलमूर्तिलक्षणम्॥

कपिलो वर्तुलोऽत्यन्तस्पष्टचक्रसमन्वितः।
पञ्चबिन्दुसमोपेतः पराविद्याप्रदो नृणाम्॥

(द्विचक्रः)

(स्कान्दे)

(३७) अथाव्ययमूर्तिलक्षणम्॥

प्रदक्षिणावृतश्चैव वनमालाविभूषितः।
कृष्णवर्णयुतश्चापि धनधान्यसुखप्रदः॥१॥

पूजनीयः प्रयत्नेन स्थिरः स्निग्धोऽथ वर्तुलः।
बहुचक्रे द्वारचक्रः सौख्यदस्तेन चाव्ययः॥२॥

(त्रिवक्त्रत्वात् षट्चक्रः)

(ब्रह्मपुराणे)

(३८) अथ क्षीराब्धिशायिमूर्तिलक्षणम्॥

एकचक्रं च वदने पञ्चायुधलसत्तनुः।
पृष्ठे सुवर्तुलं रेखा क्षीरकान्तिसमन्वितम्॥१॥

चक्रस्योभयपार्श्वे तु फणिपञ्जरशोभितम्।
सुवर्तुलं तथा स्निग्धं क्षीराब्धिशयनं विदुः॥२॥

(एकचक्रः)

(स्कन्दे)

(३९) अथ चक्रपाणिमूर्तिलक्षणम्।।

पूर्वभागे त्रिवदनः पश्चादेकास्यसंयुतः।
चक्रपाणिरिति ख्यातः चक्रवर्तित्वदायकः।।

(चतुर्मुखत्वादष्टचक्रः)

(ब्रह्माण्डे)

(४०) अथ मुसलायुधमूर्तिलक्षणम्।।

मुसलाकाररेखाभिश्चैकचक्रेण संयुतः।
मुसलायुधनामा स्याच्छंखचक्रगदान्वितः।।

(एकचक्रः)

(ब्रह्माण्डे)

(४१) अथ बहुरूपमूर्तिलक्षणम्।।

अभ्यन्तरे पृथक् चक्रे बहुलास्यः समन्ततः।
बहुरूपी समाख्यातः पूजितो मोक्षदायकः।।

(बहुलवक्त्रत्वप्त् त्रिचक्रत्वम्)

(ब्रह्माण्डे)

(४२) अथ जगद्योनिमूर्तिलक्षणम्।।

द्वारचक्रो रक्तवर्णो जगद्योनिः सुखप्रदः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(४३) अथ त्रिमूर्तिमूर्तिलक्षणम्।।

ऊर्ध्वाधस्तु त्रिवदनः षट्चक्रः श्यामलाङ्गधृक्।
त्रिमूर्तिरिति विख्यातः सर्वसौभाग्यदायकः।।

(ब्रह्माण्डे)



Vishvaksena-mūrti

चक्रत्रयसमेता वा त्रिमूर्तिः स्याच्छुभप्रदः।।

(त्रिचक्रः)

(वामनपुराणे)

(४४) अथ विष्वक्सेनमूर्तिलक्षणम्।।

पद्मकोशप्रतिकाशो नवचक्रसमन्वितः।
विष्वकसेनस्तु भगवानश्वमेधफलप्रदः।

(स्कान्दे)

अष्टचक्रश्चतुर्वक्त्रः शिरश्चक्रसमन्वितः।
शेतरेखासमायुक्तः कृष्णावर्णः स्थिरासनः।।१।।

शंखचक्रगदायुक्तो धनुर्बाणसमन्वितः।
यज्ञसूत्रधरः श्रीमान् विष्वक्सेनः प्रकीर्तितः॥२॥

(नवचक्रः)

(पुराणसंग्रहे)

(४५) अथ हैहयमूर्तिलक्षणम्॥

गर्भागारे तु चक्रे द्वे पद्मे दक्षिणतो बहिः।
पद्मपत्राकृतिर्वापि हेमवर्णसमाकुलः।
हैहयस्तु भवेद्देवः सर्वसिद्धिप्रदायकः॥

(द्विचक्रः)

(ब्रह्माण्डे)



Haihaya-mūrti (Kārtivirya)

II अथ शिवमूर्तिशालग्रामलक्षणनि॥

(१) सद्योजातमूर्तिलक्षणम्॥

हेमवर्णयुता हेमबिन्दुभिश्च समन्विता।
मस्तके गोखुरैर्युक्ता चन्द्रगङ्गासमप्रभा।
सद्योजातभिधा। श्रेष्ठा पुत्रपौत्रविवर्धिनी॥

(निश्चक्रा)

(स्कान्दे)

(२) वामदेवमूर्तिलक्षणम्॥

लिङ्गशक्तिवर्णा श्वेता चन्द्रजटायुत।
वामदेवाभिधा श्रेष्ठा गृहिभिः पूजिता सदा॥

(निश्चक्रा)

(स्कान्दे)

(३) अघोरमूर्तिलक्षणम्॥

सर्वत्र लोहिताकारा मूर्ध्नि रक्तजटाशशी।
अघोरा सा परित्यज्या गृहिभिर्यतिपूजिता॥

(निश्चक्रा)

(स्कान्दे)

(४) तत्पुरुषमूर्तिलक्षणम्॥

पूर्वे विद्युज्जटाभानुरूर्ध्वे लिङ्गजटाशशी।
तत्पुरुषाभिधाना स्याद्दुर्लभा सर्वकामदा॥

(निश्चक्रा)

(स्कान्दे)

(५) ईशानमूर्तिलक्षणम्।।

किञ्चित्कपिलसंयुक्ता कृष्णनीलजटामला।
पार्श्वे रेखसमोपेता ईशाना मुक्तिदा भवेत्।।

(निश्चक्रा)

(स्कान्दे)

(६) शर्वमूर्तिलक्षणम्।।

द्विलिङ्गो वा त्रिलिङ्गो वा चतुःपञ्चादिलिङ्गवान्।
शर्वदेवः समाख्यातो देवदेवत्वदायकः।।

(निश्चक्रः)

(स्कान्दे)

(७) चन्द्रशेखरमूर्तिलक्षणम्।।

पद्मचक्राङ्कितो देवो रौप्यवर्णः स्थिरासनः।
चन्द्रशेखरको ज्ञेयो महाभयविनाशनः।।

(निश्चक्रः)

(स्कान्दे)

(८) भवदेवमूर्तिलक्षणम्।।

पाशाङ्कुशाङ्कितं देवं नीलवर्णसमन्वितम्।
भवदेवं विजानीयादचलं श्रियमप्नुयात्।।

(विष्णुरहस्ये)

(९) शिवनाभिमूर्तिलक्षणम्।।

कूर्माकृतिरधोभागे लिङ्गभागे खुरान्वितः।
शिवानाभिरिति ख्यातो दुर्लभः सर्वकामदः।।

(स्कान्दे)

यवमात्रं तु गर्तं स्याद्यवार्धं लिङ्गमेव च।
शिवनाभिरिति ख्यातो भुक्तिमुक्तिफलप्रदः।।

(ग्रन्थान्तरे)

छत्राकारं कृष्णवर्णं सत्रिशूलं जटाधरम्।
शिवनाभं च विज्ञेयं सर्वकामफलप्रदम्।।

(निश्चक्रः)

(ग्रन्थान्तरे)

III अथ पञ्चायतनान्तर्गत गणेशमूर्तिशालग्रामलक्षणनि।।

शुण्डादण्डेन दन्ताश्यां शोभनाभ्यामलंकृता।
एकेन वाथ दन्तेन रक्तबिन्दुभिरन्विता।।१।।

पार्श्वभागैकवक्त्रा च चक्राश्यां शोभिता च या।
गणेशमूर्तिः सा ज्ञया विघ्नाधौर्धविनाशनी।।२।।

पूर्वलक्षणसंयुक्ता श्यामा रक्ताथवा शुभा।
एव यः पजयन्नित्यं तस्य लक्ष्माः स्थिरा भवत्।।३।।

(द्विचक्रा)

(पुराणसंग्रहे)

IV अथ पञ्चायतनान्तर्गत सूर्यमूर्ति शालग्रामलक्षणानि।।

बाह्ये वाभ्यन्तरे वापि चक्रद्वदशसंयुता।
सूर्यमूर्तिरिति ख्याता सर्वव्याधिविनाशिनी।।

(ब्रह्माण्डे)

षण्मुखं वर्तुलाकारं चक्रद्वादशसंयुतम्।
शंखचक्रगदागङ्गारथचिह्नेन चिह्नितम्।।१।।

कृष्णवर्णं सुशोभाढ्यं रक्तरेखासमन्वितम्।
सूर्यदेवं च विज्ञेयं सर्वकामफलप्रदम्॥२॥

(स्कान्दे)

अष्टचक्रश्चतुर्वक्त्रः शंखचक्रसमान्वितः।
मस्तके च चतुश्चक्रः सूर्यनारायणो भवेत्॥

(वैखानससंहितायाम्)

हंसवर्णप्रतीकाशश्चक्रद्वादशसोभितः।
पताकाध्वजसंयुक्तश्छत्रजामरभूषिथः॥

(ग्रन्थान्तरे)

स्वर्णरेखासमायुक्तः सूर्यदेव उदाहृतः॥
(द्वादशचक्रः)

(ग्रन्थान्तरे)

V अथ पञ्चायतनान्तर्गत शक्तिमूर्तिशालग्रामलक्षणानि॥

(१) वैष्णवाकुण्डलिनीमूर्तिलक्षणम्॥

केसराढ्या शिरोभागे मध्ये गर्तं भुजङ्गवत्।
सार्धत्रिवलयरेखया लांछिता तु या।
श्यामवर्णा शिला सा तु विष्णुकुण्डलिनी मता॥

(पुराणसंग्रहे)

शंखचक्रादिचिह्नैस्तु वक्त्रैकेण च संयुता।
शोभिता या शिला श्यामा विष्णुकुण्डलिनि तु सा।

अस्याः सम्पूजनान्मर्त्ये भुक्तिं मुक्तिं च विन्दति॥
(द्विचक्रा)

(ग्रन्थान्तरे)

(२) शिवकुण्डलिनीमूर्तिलक्षणम्॥

त्रिशूलैः केसरैर्वापि या शिला शोभिता भवेत्।
वक्त्रै वा गर्तमध्ये वा वलयाकार रेखया॥१॥

सार्धत्रिवलयया युक्ता प्रसुप्तभुजगेन्द्रवत्।
तन्मध्ये त्वेकलिङ्गेन त्रिभिर्वा भूषिता भवेत्।
श्वेतबिन्दुभिराकीर्णा शिवकुण्डलिनी तु सा॥२॥

यस्तु सम्पूजयेन्नित्यं शिवकुण्डलिनीं नरः।
यावज्जीवं सुखं भुत्त्वा सोऽन्ते सायुज्यमाप्नुयात्॥

(पुराणसंग्रहे)

(३) शक्तिकुण्डलिनीमूर्तिलक्षणम्॥

गर्ते वा वक्त्रमध्ये वा योन्याकारेण चिह्निता।
योनेरुपरि मध्ये वा कुण्डलीभूतसर्पवत्॥१॥

अर्धाधिक त्रिरेखाभिर्भूषिता या शिला शुभा।
शाक्तिकुण्डलिनी सा तु देवानामपि दुर्लभा॥२॥

शाक्तिकुण्ाडलिनीं देवीं नित्यं यः पूजयेन्नरः।
इन्द्रादिदुर्लभान् भोगान् भुत्तवा निर्वाणमाप्नुयाम्॥३॥

ब्रह्मादिदेवशक्तिनामानन्त्याच्च खगेश्वर।
शक्तिकुण्डलिनीभेदा ह्यनन्ताः संभवन्ति हि॥४॥

तत्तच्चिह्नेन ते ज्ञेन्तः सर्वलक्षणकोविदैः।
गर्ते वा वक्त्रमध्ये वा दन्तः शुण्डाऽथ वा भवेत्॥५॥

पूर्वोक्तलक्षणैर्युक्ता गाणेश्यं च सा भवेत्।
सूर्यमण्डलयोगेन सौरी ज्ञेया विचक्षणैः॥६॥

इति सर्वकुण्डलिनीनां लक्षणानि॥ इति पञ्चायतनात्मकं पञ्चकोशमूर्तिनां लक्षणानि॥

VI अथ हरिहरमूर्तिलक्षणम्॥

(हरिहरमूर्तिस्त्वेक एव द्विधाभूतो लोके चरति नित्यशः।
न विना शङ्करं विष्णुर्न विना केशवं शिवः॥१॥

शिव एव हरिः साक्षाद्धरिरेव शिवः स्वयम्।
तयोरन्तरकृद्याति नरकान् कोटिकोटिशः॥२॥)

चक्रत्रयसमेतो वा चक्रद्वययुतोऽपि वा।
शिवानाभियुतो मूर्ध्नि पृष्ठे वाऽपि तथैव च।
यस्तं हरिहरं विद्यात्सुखसौभाग्यदायकः॥

(ब्रह्माण्डे)

तथा चतुश्चक्रो हरिहरो द्विमुखोऽर्ध्वे तथाप्यधः।
विनश्यति गृहस्थानां गृहं क्षेत्रं तथा कुलम्॥

(तत्रैव)

मधुवर्णश्चाति सूक्ष्मो मध्यचक्रोऽति शोभनः।
चन्द्रबिम्बान्वितः स्निग्धः स स्याद्धरिहरो विभुः॥

(द्वित्रिचतुश्चक्रः)

(विष्णुरहस्ये)

VII अथ ब्रह्मादिभेदमूर्तीनां लक्षणानि॥

(१) परमेष्ठिमूर्तिलक्षणम्॥

परमेष्ठि साण्जचक्रः पृष्ठछिद्रश्च बिन्दुमान्॥

(अग्निपुराणे)

परमेष्ठी तु शुक्लाभः पद्मचक्रसमन्वितः॥
बिम्वाकृतिस्तथा पृष्ठे सुषिरं चातिपुष्कलम्॥

(ब्रह्मपुराणे)

परमेष्ठी लोहिताभश्चक्रमेकं तथाम्बुजम्।
बिल्वाकृतिस्तथा रेखा सुषिरं चातिपुष्कलम्॥

(ग्रन्थान्तरे)

सुवर्तुलस्तथा पीतः पृष्ठे च सुषिरं तथा॥

(पुराणसंग्रहे)

परमेष्ठी तु रक्ताभश्चक्रपद्मसमन्वितः।
गदाकृतिस्तथा रेखा दृश्यते वामपार्श्वतः॥

(वैखानससंहितायाम्)

परमेष्ठी तु शुक्लाभश्चक्रपद्मसमन्वितः।
द्विधाकृतस्तथा पृष्ठे सुषिरं चातिवर्तुलम्।
पीतवर्ण यतो वाऽपि भुक्तिमुक्तिवरप्रदः॥

(ब्रह्माण्डे)

दीर्घरेखासमोपेतो दक्षिणे सुषीरं पृथक्।
परमेष्ठी लोहिताभश्चक्रमेकं तथाम्बुजम्॥

(एकचक्रः)

(विष्णुरहस्ये)

हिरण्यगर्भं जानियान्मधुपिङ्गलविग्रहम्।
ईषद्दीर्घं मनोज्ञं च स्निग्धं सकलकामदम्।।

(ब्रह्मपुराणे)

चन्द्रकृतिं हिरण्याख्यं रश्मिज्वालं विनिर्दिशेत्।
सुवर्ण रेखाबहुलं स्फटिकद्युतिशोभितम्।।

(ग्रन्थान्तरे)

हिरण्यगर्भे भगवान् त्रिविधोऽत्र प्रदर्श्यते।
अमुखः सस्वर्णबिन्दुश्च स्वर्णगर्भ इति क्रमात्।।

(ब्रह्माण्डे)

अन्तर्ध्वनिसमायुक्तः कृष्णवर्णः सुवृत्तकः।।

(ग्रन्थान्तरे)

वर्तुलो ह्रस्ववदनो मध्ये चक्रोऽतिकोमलः।
श्रीवत्सकमलाकारलांछनैः पृष्ठपार्श्वकि।।१।।

हिरण्यगर्भो विख्यातः पृथुनाभिसमन्वितः।
हिरण्येन विमिश्रस्तु श्रीप्रदः कुलवर्धनः।।२।।

(द्विचक्रः)

(ग्रन्थान्तरे)

(३) पितामहमूर्तिलक्षणम्।।

पितामहश्चतुर्वक्त्रो ह्यष्ठचक्रसमन्वितः।।

(अष्टचक्रः)

(ब्रह्माण्डे)

(४) स्वयाम्भुमूर्तिलक्षणम्।।

सुवर्णवर्तुलरेखाभिरावृतो नील वर्णवान्।
दीर्घास्यपृथुचक्रस्तु स्वयम्भुरिति विश्रुतः।
केवलं मोक्षफलदो ह्यर्चकस्य न संशयः।।

(द्विचक्रः)

(ब्रह्माण्डे)

(५) चतुर्मुखमूर्तिलक्षणम्।।

चतस्रे यत्र दृश्यन्ते रेखाः पार्श्वसमीपगाः।
चक्रे द्वे मद्यदेशे च सा शिला स्याच्चतुर्मुखो।।

(द्विचक्रः)

(ब्रह्माण्डे)



PAṬṬABHI-RAMA



SITA-RAMA



EKANTA-RAMA



BṚNDAVANA KṚISHNA



NAVANĪTA-KṚSHṆA



BABY KRSHṆA



KṚSHṆA IN SWING



KRSHNA ON SESHA



KṚSHṆA ON SARABHA



KRSHNA ON THE LADDER



KṚSHṆA RELAXING



KṚSHṆA SPORTING HIMSELF



KRSHṆA WITH RADHA AND RUKMIṆĪ



KṚSHṆA WITH THE MAIDEN CHURNING BUTTER



LAKSHMĪ-NARASIMHA



YOGĀ-NARASIMHA



VIDARAṆA-NARASIMHA (AHOBILA)



VAIKUṆṬHA-NARAYAṆA



LAKSHMĪ-NĀRĀYAṆA



DATTATREYA



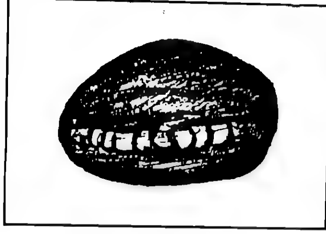
KAPILA



CHAKRA-PURUSHA



SUDARŚANA



APPENDIX II

शालग्राममूललक्षणपद्धतिः।।

(Some leaves of the mss are missing at the beginning)

स्थूलाकृतिस्तथा रेखा लक्ष्यते मध्यदेशतः।
कापिलः पृथुचक्रस्तु ब्रह्मचार्यभिपूज्यते

त्रिबिंदु नारसिंहस्तु कापिलः पंचबिंदुकः।
पूजनीयः प्रयत्नेन विदुषां मुक्तिदायकः।।

भीतिनृसिंहत्र: ।।

विवृत्तास्यो वामचक्रो वर्तुलः कपिलप्रभः।।
नारसिंहो गृहस्थानां भीतिदो भीतिनामकः।।

कुक्षिनारसिंहः॥

अस्पष्टमल्पचक्राढ्यमल्पक्षारं महोदरं।
तत्कुक्षिनारसिंहाख्यं वनवासिभिरर्चितः॥

राक्षसनारसिंहः॥

बहुछिद्रं भिन्नवक्त्रं सुवर्णघनकांतिमत्।
द्विचक्रं राक्षसं ज्ञेयं नृसिंहं गृहदाहकम्॥

विद्युज्जिंह्वनृसिंह॥

दूर्वाश्यामोन्नतशिरो विद्युज्जिह्वनृसिंहकः।
द्विचक्रोऽदिङ्मुखो स्थूलो दारिद्र्यभयदान्वितः॥

बालनृसिंहः॥

सूक्ष्मरंध्रं द्विचक्राढ्यं वनमालाभिभूषितम्।
तद्बालनृसिंहाख्यं नृणां संसारमोचकम्॥

भीषणनारसिंहः॥

दीर्घाकारो दीर्घचक्रो झषकास्यो बृहत्तरः।
भीषणो नारसिंहाख्यो नृणां दुःखप्रदः सदा॥

नारसिंहस्त्रिबिंदुश्च कपिलाभो बृहद्द्युतिः।
दंष्ट्राकरालवदनो बृहदास्योऽतिरूक्षकः।
अथवा नारसिंह इति ख्यातो यतिभिः पूज्य उच्यते॥

विहगेद्रसंहितायां॥

समन्वितो नारसिंहो नाभिचक्रेण चोन्नतः।
अर्थनाशकरः प्रोक्तः कुलसंताननाशनः॥

वाराहे॥

पीतवर्णस्तु देवानां रक्तलोचनभासुरः।
नारसिंहो भवेद्देवो मुक्तिदो नात्र संशयः॥

योगानंदनारसिंहः॥ नृसिंहपुराणे॥

सव्यभागस्थितं पद्मं दृश्यते स्वर्णबिंदुकम्।
योगो नृसिंहदेवोऽपि गोत्रकीर्तिविवर्धनः॥

स्कांदे॥

अमूर्तादधिकं चक्रं दुर्लभं सर्वकामदं।
योगानंदस्त्रिबिंदुः स्यात् योगं मोक्षं प्रयच्छति॥

उग्रनारसिंहः॥

पिंगाक्षो रक्तवर्णस्तु समचक्रेण दृश्यते।
लक्ष्मीनाशयुतः शीघ्रं नृसिंहश्चोग्रनामकः॥

महानृसिंहः॥

भयंकरमुखश्चैव विकटस्ताम्रवर्णकः॥
महानृसिंहदेवोऽपि पूजितो मुक्तिदायकः॥

गारुडे॥

वर्तुलं स्निग्धमत्यंतं स्पष्टचक्रसमन्वितं।
ह्रस्वमुन्नतमुच्चैर्बाह्य दीर्घास्यमतिगह्वरं॥

स्फुरद्रेखावलीयुक्तं नाभि तस्योन्नतो भवेत्।
चक्रस्योभयपार्श्वे तु स्नुहिपुष्पाकृतिर्भवेत्॥
केशभारं तु वै तार्क्ष्य दृश्यते चक्रपार्श्वके॥

अथ वामनमूर्तयः।।

अतिह्रस्वो वर्तुलास्यो वामनः परिकीर्तितः।
तं च पंचप्रभेदेन वक्ष्ये मूलानुसारतः।।

दधिवामनः।।

अतसीकुसुमप्रख्यो बिंदुनोपरिभूषितः।
चक्रद्वयसमायुक्तः श्वेतबिंदुयुतो मुखे।
दधिवामनसंज्ञा स्याद्गोभूधान्यफलप्रदः।।

वराहपुराणे।।

स्निग्धंदुत्राणकं चैव वर्तुलं चातिशोभनम्।
श्यामत्वं च महासूक्ष्मं दधिबिंदुसमायुतम्।
दधिवामनमित्युक्तं पशुपुत्रधनप्रदम्।।
किंच।।
अर्धचक्राग्रविलसद्दधिबुद्बुदशोभितम्।
वामनं नीलरक्ताभं वदंति दधिवामनम्।।

ह्रस्वं च वर्तुलं चैव बिंदुनोपरि भूषितम्।
श्यामलं कृष्णवर्णं च आस्यचक्रं समीपतः।।
दधिवामनसंज्ञं तु दुर्लभं सर्वकामदंम्।।
किंच।।
पिंडद्वयं च ह्रस्वं च स्वीकृतं वनमालया।
कृष्णवर्णमतिस्निग्धं बिंदुनोपरि भूषितं।
दधिवामनसंज्ञं तु भुक्तिमुक्तिप्रदायकः।।
गारुडे।।

बालवामनः।।

अतसीकुसुमप्रख्यं किंचिदुन्नतमस्तकम्।
किंचिदस्पष्टचक्रं च कामदं बालवामनः।।

अथ राममूर्तयः।। हृष्टरामः।।

वर्तुलं नीलमेघाभ धनुर्बाणौ पार्श्वेखुरयुतस्तथा।
हृष्टराम इति ख्यातो भुक्तिमुक्तिफलप्रदः।।

श्रीरामः।।

कोदंडी कुक्कुटांडाभः श्यामलोन्नतपृष्ठकः।
रेखाद्वयसमायुक्तः द्वारपार्श्वे धनुर्धरः।।
श्रीराम इति विख्यातो भुक्तिमुक्तिफलप्रदः।।

अथ बलभद्ररामः।।

दीर्घाकारं बहुद्वारं श्वेतलांगूलचिन्हितं।
पृथुचक्रं मुसलिनं पृष्ठे नीलोत्पलप्रभम्।
बलभद्रं विजानीयाद्वंशकोशविवर्धनम्।।
किंच।।
श्वेताम्बुहलचिह्नाद्यो मुसलाकृतिरेव वा।
नीलोत्पलप्रसूनाभः पृष्ठे वा पार्श्वतोऽपि वा।।
बलशाली भवेद्रामो वंशकोशविवर्धनः।।
निष्केसरमधश्चक्रं ऊर्ध्वचक्रं सुकेशरं।
हलायुधाभिधो ज्ञेयः पूजितोऽ भीष्टदायकः।।
किंच।।
सर्वत्र रक्तवर्णः स्यात्सीतनीलाभवर्जितः।।
सुवक्रो वक्रचक्रस्तु सौरपाणिः शुभप्रदः।।
वाराहे।।
हलरेखा च मुसलं वांछितार्थफलप्रदः।
मधुबिंदुधरः श्रीमान् रामः संकर्षणः स्मृतः।।

कुक्षिनारसिंहः।।

अस्पष्टमल्पचक्राढ्यमल्पक्षारं महोदरं।
तत्कुक्षिनारसिंहाख्यं वनवासिभिरर्चितः।।

राक्षसनारसिंहः।।

बहुछिद्रं भिन्नवक्त्रं सुवर्णघनकांतिमत्।
द्विचक्रं राक्षसं ज्ञेयं नृसिंहं गृहदाहकम्।।

विद्युज्जिंह्वनृसिंह।।

दूर्वाश्यामोन्नतशिरो विद्युज्जिह्वनृसिंहकः।
द्विचक्रोऽदिङ्मुखो स्थूलो दारिद्र्यभयदान्वितः।।

बालनृसिंहः।।

सूक्ष्मरंध्रं द्विचक्राढ्यं वनमालाभिभूषितम्।
तद्बालनृसिंहाख्यं नृणां संसारमोचकम्।।

भीषणनारसिंहः।।

दीर्घाकारो दीर्घचक्रो झषकास्यो बृहत्तरः।
भीषणो नारसिंहाख्यो नृणां दुःखप्रदः सदा।।

नारसिंहस्त्रिबिंदुश्च कपिलाभो बृहद्द्युतिः।
दंष्ट्राकरालवदनो बृहदास्योऽतिरूक्षकः।
अथवा नारसिंह इति ख्यातो यतिभिः पूज्य उच्यते।।

विहगेंद्रसंहितायां।।

समन्वितो नारसिंहो नाभिचक्रेण चोन्नतः।
अर्थनाशकरः प्रोक्तः कुलसंताननाशनः।।

वाराहे।।

पीतवर्णस्तु देवानां रक्तलोचनभासुरः।
नारसिंहो भवेद्देवो मुक्तिदो नात्र संशयः।।

योगानंदनारसिंहः।। नृसिंहपुराणे।।

सव्यभागस्थितं पद्मं दृश्यते स्वर्णबिंदुकम्।
योगो नृसिंहदेवोऽपि गोत्रकीर्तिविवर्धनः।।

स्कांदे।।

अमूर्तादधिकं चक्रं दुर्लभं सर्वकामदं।
योगानंदस्त्रिबिंदुः स्यात् योगं मोक्षं प्रयच्छति।।

उग्रनारसिंहः।।

पिंगाक्षो रक्तवर्णस्तु समचक्रेण दृश्यते।
लक्ष्मीनाशयुतः शीघ्रं नृसिंहश्चोग्रनामकः।।

महानृसिंहः।।

भयंकरमुखश्चैव विकटस्ताम्रवर्णकः।।
महानृसिंहदेवोऽपि पूजितो मुक्तिदायकः।।

गारुडे।।

वर्तुलं स्निग्धमत्यंतं स्पष्टचक्रसमन्वितं।
ह्रस्वमुन्नतमुच्चैर्बाह्य दीर्घास्यमतिगह्वरं।।

स्फुरद्रेखावलीयुक्तं नाभि तस्योन्नतो भवेत्।
चक्रस्योभयपार्श्वे तु स्नुहिपुष्पाकृतिर्भवेत्।।
केशभारं तु वै तार्क्ष्य दृश्यते चक्रपार्श्वके।।

अथ वामनमूर्तयः॥

अतिह्रस्वो वर्तुलास्यो वामनः परिकीर्तितः।
तं च पंचप्रभेदेन वक्ष्ये मूलानुसारतः॥

दधिवामनः॥

अतसीकुसुमप्रख्यो बिंदुनोपरिभूषितः।
चक्रद्वयसमायुक्तः श्वेतबिंदुयुतो मुखे।
दधिवामनसंज्ञा स्याद्गोभूधान्यफलप्रदः॥

वराहपुराणे॥

स्निग्धेंदुत्राणकं चैव वर्तुलं चातिशोभनम्।
श्यामत्वं च महासूक्ष्मं दधिबिंदुसमायुतम्।
दधिवामनमित्युक्तं पशुपुत्रधनप्रदम्॥
किंच॥
अर्धचक्राग्रविलसद्दधिबुद्बुदशोभितम्।
वामनं नीलरक्ताभं वदंति दधिवामनम्॥

ह्रस्वं च वर्तुलं चैव बिंदुनोपरि भूषितम्।
श्यामलं कृष्णवर्णं च आस्यचक्रं समीपतः॥
दधिवामनसंज्ञं तु दुर्लभं सर्वकामदम्॥
किंच॥
पिंडद्वयं च ह्रस्वं च स्वीकृतं वनमालया।
कृष्णवर्णमतिस्निग्धं बिंदुनोपरि भूषितं।
दधिवामनसंज्ञं तु भुक्तिमुक्तिप्रदायकः॥
गारुडे॥

बालवामनः॥

अतसीकुसुमप्रख्यं किंचिदुन्नतमस्तकम्।
किंचिदस्पष्टचक्रं च कामदं बालवामनः॥

अथ राममूर्तयः॥ हृष्टरामः॥

वर्तुलं नीलमेघाभ धनुर्बाणौ पार्श्वेखुरयुतस्तथा।
हृष्टराम इति रव्यातो भुक्तिमुक्तिफलप्रदः॥

श्रीरामः॥

कोदंडी कुक्कुटांडाभः श्यामलोन्नतपृष्ठकः।
रेखाद्वयसमायुक्तः द्वारपार्श्वे धनुर्धरः॥
श्रीराम इति विख्यातो भुक्तिमुक्तिफलप्रदः॥

अथ बलभद्ररामः॥

दीर्घाकारं बहुद्वारं श्वेतलांगूलचिन्हितं।
पृथुचक्रं मुसलिनं पृष्ठे नीलोत्पलप्रभम्।
बलभद्रं विजानीयाद्वंशकोशविवर्धनम्॥
किंच॥
श्वेताम्बुहलचिह्नाढ्यो मुसलाकृतिरेव वा।
नीलोत्पलप्रसूनाभः पृष्ठे वा पार्श्वतोऽपि वा॥
बलशाली भवेद्रामो वंशकोशविवर्धनः॥
निष्केसरमधश्चक्रं ऊर्ध्वचक्रं सुकेशरं।
हलायुधाभिधो ज्ञेयः पूजितोऽभीष्टदायकः॥
किंच॥
सर्वत्र रक्तवर्णः स्यात्सीतनीलाभवर्जितः॥
सुवक्रो वक्रचक्रस्तु सौरपाणिः शुभप्रदः॥
वाराहे॥
हलरेखा च मुसलं वांछितार्थफलप्रदः।
मधुबिंदुधरः श्रीमान् रामः संकर्षणः स्मृतः॥

अथ कृष्णमूर्तय:।।

कृष्णमूर्तिप्रभेदा स्युस्त्रयोदशविधाः स्मृताः।
कृष्णपीतः कृशतनुर्भित्तिपार्श्वे तु चक्रयुक्।।

हारतुल्यो भवेन्नाभिः कूर्चाकारस्तु पृष्ठतः।
पार्श्वचक्राख्यकृष्णोऽयं धर्मतः पापनाशनः।।

गारुडे।।

कृष्णं वृत्ताकृतिं तार्क्ष्यं सर्वेषां पापनाशनम्।
रेखापंचायुधधरं वनमालाविभूषितं।
अब्जचिन्हं सूक्ष्मचक्रं कृष्णमेनं प्रचक्षते।।

बालकृष्ण:।।

उन्नतो मूर्ध्नि कृष्णाभो निम्नोऽधस्तात्त्रिबिंदुकः।
स बालकृष्णो विज्ञेयो दीर्घास्यः पुत्रभाग्यदः।।

समचक्रद्वारदेशे कृष्णवर्णा सुशोभना।
सा कृष्णमूर्त्तिर्विज्ञेया पूजिता सौख्यदायका।।

गोपाल:।।

श्यामवर्णमतिस्निग्धं छत्राकारं तथैव च।
सूक्ष्मद्वारं सबिंदु च रक्तरेखासमन्वितम्।।

मस्तके पुष्करं चैव महास्निग्धं तु कोमलम्।
गोपाल इति विज्ञेयो दुर्लभो भुवनत्रये।।

वनमालायुतः पृष्ठे श्रीवत्सशुभलक्षणः।
दंडस्त्रक्संयुतः पार्श्वे वेणुना शोभितो मुखे।
स गोपाल इति प्रोक्तो गोभूधान्यफलप्रदः।।

श्रीगोपाल:।।

रेखापंचायुधधरं वनमालाविभूषितं।
एतल्लक्षणसंयुक्तं दीर्घाकारमहोदरम्।।

श्रीगोपालमिमं प्राहुः सुरेखं वंशपालकम्।
पुत्रलाभं तथा क्षेमं गोवृद्धिं च करोति सः।।

लक्ष्मीगोपाल:।।

कुक्कुटांडसमोपेतः श्रीधरो वनमालया।
लांगूलवेणुचिन्हश्च कुंडलोपरिचिन्हितः।
लक्ष्मीगोपालको ख्यातो दुर्लभो भुवनत्रये।।

मदनगोपाल:।।

अर्धश्यामोऽर्धरक्तश्च शंखचक्रगदाधरः
दीर्घःसुशीलवान्न गोपालो मदनाह्वयः।।
किंच।।
बिले चक्रद्वयो वेणु दंडश्रीवत्सलांछनः।
मालायुक्तः पार्श्वभागे करयुक्तश्च कार्मुकम्।
स स्यान्मदनगोपालो मालाकुंडलशोभितः।।
पुत्रपौत्रधनैश्वर्यसर्वलोकैकवश्यदः।।

गोवर्धनगोपाल:।।

वर्तुलो मस्तके निम्नः पार्श्वे रजतबिंदवः।
गोवर्धनाख्यगोपालो दीर्घरेखा तु दक्षिणे।
स्पष्टचक्रयुतो वक्त्रे गोभूधान्यधनप्रदः।।

नारसिंहे।।

कलशांकितदेहस्तु स्वर्णवर्णनिभस्तथा।

गोवर्धनाख्यो विज्ञेयो सद्यो लक्ष्मीप्रदायकः।।

संतानगोपालः।।

शीर्षे तु पुष्करयुतश्चातिस्निग्धश्च कोमलः।
दीर्घाकारः कृष्णवर्णः सार्धचंद्रनिभाननः।
स स्यात्संतानगोपालः पुत्रपौत्राभिवृद्धिदः।।

वस्त्रापहारिगोपालः।।

अधस्वात्मकृताहस्तः पार्श्वे वस्त्रेण चिन्हितः।
प्रच्छिन्नसूक्ष्मचक्रस्तु वामे वा दक्षिणेऽपि वा।
वस्त्रापहारी गोपालः सर्वसंपत्प्रदायाकः।।

अथ दामोदरमूर्तिः।।

ब्रह्मवैवर्ते।।

स्थूलो दामोदरो ज्ञेयः सूक्ष्मरंध्रो भवेत्तु सः।
चक्रद्वयसमायुक्तः पूजितः सुखदायकः।।

किंच।।

दामोदरस्तथा स्थूलो मध्यचक्रः प्रकीर्तितः।
दूर्वाभो द्वारसंकीर्णः पीतरेखायुतः शुभः।।

स्थूलो दामोदरो ज्ञेयः सूक्ष्मरंध्रो भवेद्यदि।
चक्रे च मध्यदेशस्थे शंखरेखायुतः शुभः।।

किंच।।

दामोदरस्तथा स्थूलो मध्यचक्रसमन्वितः।
वर्तुलः स्निग्धकश्चैव गदाकारस्तु दक्षिणे।।

अथ संकर्षणमूर्तिः।।

द्विचक्रे चैकलग्ने तु भागैके पुष्करं भवेत्।
संकर्षणः स विज्ञेयो रक्ताभः सर्वसिद्धिदः।।

वाराहे।।

चक्रद्वयसमायुक्तो कापिलो वर्ण एव च।
असौ संकर्षणो नाम यतिभिः पूज्यते सदा।।

किंच।।

शंखचक्रंगदायुक्तं वनमाला च दृश्यते।।
संकर्षणो स विज्ञेयो न कुतो जायते भयम्।।

नारसिंहे।।

समचक्रगदाकारं मस्तके यस्य दृश्यते।
संकर्षणः स विज्ञेयो न कुतो जायते भयम्।।

विहगेंद्रसंहितायां।।

स तु संकर्षणो देवो दीर्घवृत्तोरुणछविः।
द्वे चक्रे एकसंलग्ने भागैके पुष्करं भवेत्।।

ह्रस्वलांगलचिन्हे च पार्श्वे वा पृष्ठतोऽथ वा।
दृश्यते विहगाधीश संकर्षण इति स्मृतः।।

अथ वासुदेवमूर्तिः।।

वाराहे।।

रेखापंचायुधधरो हिमांशुसदृशः प्रभः।
नाभिचक्रधरः शांतो वासुदेव इतीरितः।।

किंच।।

वामपार्श्वे स्थिते चक्रे सितवर्णेन मिश्रितः।
वासुदेवः स विज्ञेयो विप्राणां भुक्तिमुक्तिदः।।

किंच।।

द्वारदेशे समे चक्रे दृश्यते अतिशोभनः।
वासुदेवः स विज्ञेयो पीतवर्णेन मिश्रितः।।

कृष्णशिला तु देवस्य यत्र सूक्ष्मं च दृश्यते।
वासुदेवस्य चिन्हं तु सर्वपापहरं शुभम्।।

अथ प्रद्युम्नमूर्तिः।।

वाराहे।।

प्रद्युम्नः सूक्ष्मचक्रस्तु पीतवर्णस्तथैव च।
मकराभो भवेद्रेखा पार्श्वतः पृष्ठतोऽपि च।।
वाराहे।।

वृत्ताकृतिस्तस्य पृष्ठे वर्तुलश्चातिशोभनः।
नीलवर्णस्तथा विष्णुः स्थूलचक्रः सुशोभनः।।

श्रीधरमूर्तिः।।

श्रीधरस्तु महादेवो चिन्हितो वनमालया।
कदंबकुसुमाकारो रेखापंचकसंयुतः।
चक्रद्वयं च वदने सर्वकामफलप्रदः।।

किंच।।
नवशाड्वलसंकाशं वनमालाविभूषितम्।
किंचिद्विषमचक्राढ्यं श्रीधरं श्रीकरं विदुः।
कौस्तुभेन समायुक्तोः पीताभश्चारुशोभनः।।

छत्रचक्रसमायुक्तः कांस्यवर्णः सुशोभनः।
श्रीधरस्तु महादेवो मालायुक्तः फलप्रदः।।

वाराहे।।

श्रीधरस्तु सदा देवो चिन्हितो वनमालया।
दूर्वामरकतश्यामो नाभिचक्रसमन्वितः।।

रेखापंचकसंयुक्तः पीताभः कौस्तुभांकितः।
गदाकृतिस्तथा रेखा दृश्यते मध्यदेशतः।।

वनमालायुतश्चैव श्रीधरः परिकीर्तितः।
श्रीधरः पार्श्वतो वामे हरिद्वर्णश्च दृश्यते।।

सीताराममूर्तिः

सौभाग्यं स तिरश्चक्रौ रेखालांछनचिन्हितः।
सीतारामः स विज्ञेयो भुक्तिमुक्तिफलप्रदः।।

अधोमुखनृसिंहः।।

पुरः पार्श्वे च पृष्ठे च चक्रैरप्युपशोभितः।
अधोमुखं तु तमाहुरर्चकानां विमुक्तिदः।।

बुद्धमूर्तिः।।

दृश्यरंध्रद्वयोपेतं ततश्चक्रद्वयान्वितम्।
शिरः पृष्ठोर्ध्वचक्रे च पार्श्वयो वापि दृश्यते।
नानावर्णमयो वापि बुद्धमूर्तिः प्रचक्षते।।

अथ कूर्ममूर्तिः।।

कूर्मश्चक्रमधोभागे पार्श्वे चैव खुरान्वितः।
कृष्णवर्णश्च बिंदुभ्यां निर्मलं परिभूषितम्।
कूर्ममूर्तिः स विज्ञेया सर्वकामफलप्रदा।।
किंच।।
कूर्ममूर्तिरधश्चक्रो दुर्लभः सर्वकामदः।
धनधान्यसमृद्धिं च यशोलक्ष्मीप्रवर्धनः।
पृष्ठोर्ध्वरेखासंयुक्तं पृथिव्यामेकराट् भवेत्।।

वनमालांकितश्यामो वर्तुलश्चातिशोभनः।
श्रीवत्सकौस्तुभोरस्को बिंदुना परिशोभितः।।

य इदं देवदेवस्य पूजयेत्तं महीपते।
स्थूलं च कमठाकारं श्यामवर्णं सुचक्रकम्।
कर्बुरं वाथ कपिलं श्यामं वा कूर्ममुच्यते।।

बिंदुत्रयसमायुक्तं चक्रयुक् शंखलांछितम्।
सुदीर्घं दक्षिणास्यं च तत्र चक्रेण चिन्हितम्।।

कूर्ममूर्तिरिति ख्यातो मध्यचक्रं सुदुर्लभः।
पांचजन्यं गदापाद्मं यत्र तत्र श्रियं विदुः।।

कौस्तुभः श्रीकरैर्युक्तो वेष्टितो वनमालया।
त्रिचक्रकूर्मो विज्ञेयः सर्वकामफलप्रदः।।

अथाच्युतमूर्तिः।।

बहिश्चक्रसमायुक्तो अंतश्चक्रद्वयान्वितः।
मूर्तिः सा अच्युता ज्ञेया सूक्ष्मरंध्रा सुशीतला।।
इति त्रिचक्रमूर्तिवर्गः।।

अथ चतुश्चक्रमूर्तिवर्गः।।

चतुश्चक्रो हरिहरो सीतारामो जनार्दनः।
विश्वंभरः कंसमर्दी लक्ष्मीनारायणस्तथा।
नारायणशंकराख्यः संग्रहेण समीरिताः।।

हरिहरमूर्त्तिः।।

चतुश्चक्रो हरिहरो द्विमुखोऽधस्तथोऽपरि।
हरत्येव गृहस्थानां धनक्षेत्रकुलं तथा।।

सीतारामर्मूर्तिः।।

वदनेऽप्येकवदनश्चक्रोऽब्जसदृशप्रभः।
चापबाणांकुशछत्रध्वजचामरसंयुतः।।

वनमालाधरो देवः सीतारामः प्रकीर्तितः।
सर्वसौभाग्यदश्चापि सर्वत्र विजयप्रदः।।

अथ जनार्दनमूर्तिः।।

पूर्वभागैकवदने पश्चादेकांशसंयुतः।
जनार्दनश्चतुश्चक्रो श्रीप्रदो रिपुनाशनः।।
किंच।।
जनार्दनं जानंति वनमालाभिवेष्टितं मा समे द्वे
चाप्यधोचक्रे सूक्ष्मचक्रं सुचिन्हितं।।
वराहक्षेत्रमुत्पंनश्चतुश्चक्रो जनार्दनः।।
पाद्मे।।
द्वारद्वये चतुश्चक्रे समाहारविभूषितं।
जनार्दनः सं विज्ञेयः पुत्रलाभं प्रयच्छति।।

वाराहे।।

जनार्दनमहादेवः श्यामनीलस्तु वर्णतः।
वासुदेवफलं तस्य जन्ममृत्युभयापहम्।।

अंतर्लेख्यं चतुश्चक्रं शीतलं चोत्पलप्रभम्।
जनार्दनमिति ख्यातं वनमालाविभूषितं।।

विश्वंभरमूर्तिः।।

चक्रस्य वामतः शंखो दक्षिणे पद्ममेव च।
वदने मध्यदेशे त्तु चतुश्चक्रः सबिंदुकः।
चक्राणां चाऽपि विंशत्या युक्तो विश्वंभरः
स्मृतम्।।

कंसमर्दनमूर्तिः॥

पूर्वभागैकवदनः पार्श्वे च वदनं भवेत्।
कंसमर्दी भवेत्कृष्णाः चतुश्चक्रांकितः शुभः॥

किंच॥

एकचक्रं मध्यदेशे चतुश्चक्रसबिंदुकः।
पूर्वभागैकवदनः पार्श्वैकवदनश्च सः।
कंसमर्दी भवेत्कृष्णो नीलांबुदसमप्रभः॥

अथ लक्ष्मीनारायणमूर्तिः॥

स्कांदे॥

द्विचक्रांकितवदनो चतुश्चक्रसमन्वितः।
द्विरेखे च तयोर्मध्ये पद्मच्छिद्रं तथैव च॥

ध्वजवज्रांकुशोपेतं पार्श्वे वामे च वर्तुलम्।
दीर्घरेखसमायुक्तं चतुश्चक्रसमुज्वलं॥
मुसलासीधनुर्माला शंखक्रगदान्वितं।
लक्ष्मीनारायणं देवमहं भजे॥

किंच॥

एकवक्त्रे चतुश्चक्रो वर्तुलः श्यामवर्णकः।
ध्वजवज्रांकुशः श्वेतो मालायुक्तः सबिंदुकः॥

नातिह्रस्वो नातिस्थूलो लक्ष्मीनारायणः स्मृतः।
तस्य दर्शनमात्रेण ह्यभीष्टफलमाप्नुयात्॥

किंच॥

अधश्चोर्ध्वे पार्श्वयोश्च चक्रैश्चाप्युपशोभितम्।
चतुर्भिर्मध्यपुरुषं लक्ष्मीनारायणं विदुः॥

ब्रह्मांडे॥

वर्तुलं वर्तुलद्वारं चारुरेखासुशोभितं।
समचक्रे समे वक्त्रे पृष्ठे च वनमालया।
सुवर्णबालकृष्णाभं लक्ष्मीनारायणं विदुः॥

किंच॥

नारायणस्तथा देवः श्यामवर्णो महाद्युतिः।
वामपार्श्वगते चक्रे रेखा चैव तु दक्षिणे।
दीर्घरेखत्रयोपेतं दक्षिणे सुषिरे स्मृतं।
स्थिरासनमतिस्निग्धं नातिस्थूलं सुनाभिकं॥
चतुश्चक्रसमायुक्तं चारुरेखाविभूषितं।
शक्तियुक्तस्सनाभिश्च वामचक्रयुतं मुने।
लक्ष्मीनारायणं प्राहुस्त्रिषु लोकेषु दुर्लभः॥

किंच॥

चतुश्चक्रः सूक्ष्मरंध्रो वनमालांकितोदरः।
लक्ष्मीनारायणः श्रीमान् भक्तिमुक्तिफलप्रदः॥

शंकरनारायणमूर्तिः॥

शिवनाभियुतःपार्श्वे वामे वा दक्षिणेऽपि वा।
स च शंकरपूर्वाख्यो नारायण इतीरितः॥

किंच॥

गंडकीगर्भसंभूतं धनुराकारशोभितं।
शंखप्रतिमपूर्वाख्यं पश्चार्धं श्यामलप्रभं॥

सरोजपुटचक्राग्रमधस्ताद्रक्तबिंदुमान्।
गौरीलक्ष्मीसमायुक्तं फणिश्रीवत्ससंयुतं॥

शीर्षस्थिता जटा रेखा वनमालापरिष्कृतां।
सर्वाभिष्टप्रदं श्रीशं शिवनारायणात्मकं॥

यः पूजयेन्नरो भक्त्या लब्धं भाग्यवशान्मुने।
कोटिजन्मार्जितं पापं स्पर्शेन सद्यो विनश्यति॥

पुत्रपौत्रैः परिवृतो धनधान्यसमन्वितः।
इह लोके सुखं प्राप्य सप्तजन्मांतराणि च॥
इति चतुश्चक्रमूर्तिवर्गः॥

अथ पंचचक्रमूर्तिवर्गः॥

सीतारामो श्रीसहायो लक्ष्मीनारायणस्त्रयः॥

सीताराममूर्तिः॥

द्वारद्वये चतुश्चक्रो वा सतश्चैकचक्रवान्।
बाणतूणीरचापाढ्यः सीतारामः स्रगन्वितः।
सर्वसौभाग्यदश्चापि सर्वत्र विजयप्रदः॥

किंच।
द्वारद्वये चतुश्चक्रः श्यामवर्णसमन्वितः।
कोदंडी कुक्कुटांडाभो बाणभूखंड तूणवान्।
पृष्ठदेशे शिरश्चक्रः सीतारामः प्रकीर्तितः।
सर्वसौभाग्यदः सोऽपि सर्वकामफलप्रदः॥

किंच॥
चक्रैस्तु केवलैर्युक्तः पंचाभिः समलंकृतः।
वनमालालांछितं च सीतारामं विदुर्बुधाः॥

अथ श्रीसहायः॥

चक्रैस्तु केवलैर्युक्तः पंचाभिः समलंकृतः।
वनमालांकितश्चक्र यत्रास्ते श्रीसहायवान्॥

यस्मिन् गृहे न दारिद्र्यं दुःखशोकादि किंचन।
न चोरादिभयं तत्र दुर्ग्रहैश्च न पीड्यते।
अंते मोक्षो भवेत्तस्य पूजकस्य न संशयः॥

लक्ष्मीनारायणमूर्तिः॥

निम्नाकारः शिरःश्चक्रो वर्तुलः शीतलाकृतिः।
द्वारदेशे चतुश्चक्रो वामे वा दक्षिणेऽपि वा॥

श्रीवत्सशंखचक्राढयः पार्श्वचक्रेण संयुतः।
लक्ष्मीनारायणो देवो ह्यभीष्टफलदायकः॥
इति पंचचक्रमूर्तिवर्गः॥

अथ षट्चक्रमूर्तिवर्गः॥

त्रिमूर्तिस्तारको ब्रह्मा सीतारामश्च सुंदरः।
त्रिमूर्तिचक्रषट्कं च ब्रह्मा चैव हरिर्हरः॥
सावित्रीं पार्वतीं लक्ष्मीं सर्वलोकं महीपते।

त्रिमूर्तिः॥

ऊर्ध्वाधस्तु त्रिवदनः षट्चक्रश्यामलो विभुः।
त्रिमूर्तिरिति विख्यातो सर्वसौभाग्यदायकः॥

तारकब्रह्मसीताराममूर्तिः॥

अस्त्रक्षतेन धनुषा गोखुरेण च लांछितः।
बिलत्रयसमायुक्तः षट्कदर्शनसंयुतः॥

श्यामलोन्नतपृष्ठश्च स्थूलजंबूफलं यथा।
सीतारामः स विज्ञेयस्तारकब्रह्मसंज्ञिकः।
स एव षट्कचक्रस्तु त्रिषु लोकेषु दुर्लभः॥

किंच॥

द्वारद्वये चतुश्चक्रो बाणभूखंडतूणवान्।
पुच्छचक्री शिरःश्चक्री सीतारामः प्रकीर्तितः॥

सुंदररामूर्तिः॥

पार्श्वे सायुधसन्मुखं ससुषिरं पृष्ठे च कल्पद्रुमं।
पार्श्वे भूषितचक्रलांछनशराघातत्रयं सुस्मितं॥

ज्ञेयं सुंदररामूर्तिः विबुधा वर्णद्वयं दुर्लभं।
षट्चक्रांकितनीलपीतसहितं सायुज्यमुक्तिप्रदं॥
इति षट्चक्रमूर्तिवर्गः॥

अथ सप्तचक्रमूर्तिवर्गः॥

पट्टाभिरामो नृहरिः सर्वतोमुखपूर्वकः।
अनंतश्च त्रयो भूमौ सप्तचक्राः प्रकीर्तिताः॥

पट्टाभिरामः॥

पूर्वभागे त्रिवदनः पार्श्वे चक्रेश संयुतः।
बाणतूणीरचापाढ्यः कल्पवृक्षसमन्वितः॥

सिंहासनसमासीनः सीतारामः प्रकीर्तितः।
पट्टाभिषिक्त इत्युक्तो राज्यलक्ष्मीप्रदो नृणाम्॥

सर्वतोमुखनृसिंहः॥

सप्तचक्रं बहुमुखं समंन्तात्स्वर्णभूषितं।
सर्वतोमुखमाख्यातं बहुवर्णं च मोक्षदम्॥

अनंतमूर्तिः॥

द्वजाकारयुतो रेखा लक्ष्यते मध्यदेशतः।
शेषाकारो महास्थूलः सप्तचक्र समन्वितः।
अनंत इति विख्यातः सर्वसंपत्तिदायकः॥

इति सप्तचक्रमूर्तिवर्गः॥

अथ अष्टचक्रमूर्तिवर्गः॥

लक्ष्मीनारायणश्चैव चक्रपाणिपितामहौ।
अनंतश्चेति चत्वारो त्वष्टचक्राः प्रकीर्तिताः॥

लक्ष्मीनारायणमूर्तिः॥

द्वे द्वे चक्रे अधश्चोर्ध्व लक्ष्मीनारायणः स्मृतः
अधश्चोर्वे पार्श्वयोश्च चक्रैरष्टभिरन्वितः॥
नातिबिल्वो मध्यरंध्रो लक्ष्मीनारायणः स्मृतः॥

चक्रपाणिमूर्तिः॥

पूर्वभागे त्रिवदनः पश्चादेकास्यसंयुतः।
अष्टचक्रचक्रपाणिश्चक्रवर्तिप्रदायकः॥

पितामहमूर्तिः॥

पितामहश्चतुर्वक्त्रो त्वष्टचक्रसमन्वितः।
ध्वजाकारयुता रेखा दृश्यते मध्यदेशतः।
पूजनीयः प्रयत्नेन स्थिरसुस्निग्धवर्तुलः॥

अनंतमूर्तिः॥

नातिस्थूलं नातिह्रस्वं वनमालायुतं हरिम्।
अनंत इति विख्यातो भूमौ सर्वत्र दुर्लभः॥
इति षट्चक्रमूर्तिवर्गः॥

अथ नवचक्रमूर्तिवर्गः॥

अच्युतमूर्तिः।।

चतुर्बिलो स्पष्टचक्रो वामप्रदक्षिणपार्श्वयोः।
अधिष्ठितो मुखेऽप्येकं कुंडलद्वयशोभितः।।

शंखचक्रगदापद्म शार्ङ्गकौमोदकीधरः।
उत्तुंगध्वजधृक् चैव छत्रवज्रांकुशैर्वृतः।
सोऽच्युतः कथितो नाम्ना दुर्लभस्तपसा विना।।

ब्रह्मांडे।।

अच्युतो मधुवर्णभः खड्गचक्रातिशोभनः।
पार्श्वे बिंदुसमायुक्तो नैष्ठिकैरर्चितो भवेत्।।
इति नवचक्रमूर्तिवर्गः।।

अत दशचक्रमूर्तिवर्गः।।

हृषीकेशस्तु गोविंदो ह्यनंतो विश्वरूपकः।
दशचक्रांकितो ज्ञेयो भूमौ लक्षणवेदिभिः।।

हृषीकेशमूर्तिः

नारादीये।।
गुडपिंगलकेशस्तु हृषीकेशश्च संस्मृतः।
आपांडुरेण वर्णेन रूक्षवर्णेन वा भवेत्।।
पंचरंध्रसमायुक्तं दशचक्रसमन्वितं।
श्यामलं कोमलाकारं हृषीकेशं प्रचक्षते।।

गोविंदमूर्तिः।।

नातिस्थूलः पंचवक्त्रो गोविंदो दशचक्रकः।
कृष्णवर्णसमायुक्तः सर्वकामफलप्रदः।।

स्कांदे।।

कृष्णवर्णस्तथा स्थूलो पंचरेखासमन्विता।
गोविंदाख्यशिला ज्ञेया सर्वसौभाग्यदायका।।

पाद्मे।।

गोविंदं पुंडरीकाक्षं कृष्णवर्णं महाद्युतिम्।
दक्षिणे पृष्ठचक्राढ्यं वामे पर्वतलांछनं।।

नारसिंहे।।

पताकध्वजचिन्हानि पद्मचिन्हमतः परं।
गोविंदं पूजयेत् भक्त्या सद्यो लक्ष्मीप्रदायकम्।।

अनन्तमूर्तिः।।

अनंतमूर्तिर्विविधा बहुलक्षणयोगतः।
पंचवक्त्रःस्थूलतरः पुरुषो दशचक्रकः।
अनंत इति विख्यातः सर्वकामफलप्रदः।।

विश्वरूपमूर्तिः।।

विश्वरूपस्तु भगवान् द्विविधः परिकीर्तितः।
पंचचक्रः श्यामवर्णो दशचक्रसमन्वितः।।

विश्वरूपो महातेजाः पुत्रपौत्रधनप्रदः।
अनंत विश्वरूपश्च गोविंदस्य त्रयं यथा।।

पंचचक्रं स्थूलतरं पुरुषो दशचक्रकं।
अनंतविश्वरूपं च पुत्रपौत्रप्रदंविदुः।।
इति दशचक्रमूर्तिवर्गः।।

अथ द्वादशचक्रमूर्तिवर्गः।।

ज्ञेया द्वादशचक्रास्तु मुकुंदोऽथ जनार्दनः।।

(The MSS is torn off at this point, and two leaves are missing)

पट्टाभिराममूर्तिः॥

कोदंडी कुक्कुटाडांभः श्यामलोन्नतपृष्ठकः।
कूर्मचक्रमधो भागे पंकजाष्टदलैर्युतः॥

समसूक्ष्मलसच्चक्रैः पंचचक्रैश्च वेष्टितः।
बाणतूणीरचापाढ्यः कल्पद्रुमसमन्वितः॥

छत्रचामररेखाढ्यो पार्श्वचक्रसमन्वितः।
सिंहासनसमासीनो रामः परिजनैर्वृतः।
पट्टाभिषिक्त इत्युक्तो राज्यलक्ष्मीप्रदो नृणां॥

सूर्यमूर्तिः॥

बाह्ये वाऽभ्यतरे वापि चक्रद्वादशसंयुतः।
सूर्यमूर्तिः खगेशान सर्वव्याधिविनाशनी॥
इति द्वादशाचक्रवर्गः॥

अथ बहुचक्रमूर्तिवर्गः॥

त्रितयचक्रादारभ्य प्राक्चतुर्दशचक्रकः।
पूर्वोक्तचिन्हहीनश्च बहुचक्रसमन्वितः॥

पातालनारसिंहो वा बहुरूपो यथा भवेत्।
अधोमुखनृसिंहो वा भवेल्लक्षणसंयुतः॥

पातालनारसिंहः॥

बहुरूपिमूर्तिः॥

अभ्यंतरे पृथक् चक्रो बहुलाश्च समंततः।
बहुरूपी समाख्यातो पूजकस्य शुभप्रदः॥

अधोमुखनृसिंहः॥

पुरः पार्श्वे च पृष्ठे च वक्त्रैरप्युपशोभितः।
अधोमुख इति ख्यातो अर्चकानां विमुक्तिदः॥

अथ चतुर्दशाद्यनंतमूर्तिः॥

चतुर्दशाद्यैरेकोनविंशाच्चक्रैश्च संयुतः।
चक्रैरनंतो विख्यातः सर्वाभीष्टफलप्रदः॥

प्रदक्षिणानुवर्तेन वनमालाविभूषितः।
कृष्णवर्णयुतश्चापि कपोतगलसंनिभः॥

फणाकारस्तु वा तार्क्ष्य वांछितार्थफलप्रदः।
पूजनीयः प्रयत्नेन स्थिरः स्निग्धश्च तुंबलः॥

विंशच्चक्रयुता विश्वंभरमूर्तिः॥

चक्राणां चापि विंशत्या युक्तेंऽन्तर्बहिरेव वा।
विश्वंभर इति ख्यातः पूजितोऽभीष्टदायकः॥

विंशत्याधिकचक्रको विश्वरूपः॥

विंशत्याधिकचक्राढ्यो बहुरूपस्वरूपयुक्।
विश्वरूपो हरिः साक्षान्मनोरथफलप्रदः॥

पारावतसमाभासः बिलेषु बहिरेव वा।
बहुचक्रसमाकीर्णो बहुवर्णसमन्वितः॥

इति बहुचक्रमूर्तिवर्गः॥

अथ अचक्रमूर्तिवर्गः॥

हिरण्यगर्भमूर्तिः॥

अंतर्ध्वनिसमायुक्तो कृष्णवर्णः सुवृत्तकः।
हिरण्यगर्भो भगवान् पवित्रो भुवि दुर्लभः॥

अमुखस्वर्णगर्भमूर्तिः॥

हिरण्यगर्भो शुभदोऽप्यमुखस्वर्णबिंदुकः।
हिरण्यगर्भो विख्यातः श्रीप्रदो ज्ञानवर्धनः॥

शिवनाभमूर्तिः॥

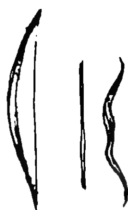
शिवनाभिस्तु भगवान् सप्तधा परिकीर्तितः॥

यवालिंगशिवनाभः॥

कूर्माकृतिरधरो भागे लिंगभागे खुरान्वितः।
शिवनाभ इति ख्यातो भुक्तिमुक्तिफलप्रदः॥

यवलिंगशिवानाभिः॥

यवमात्रं तु गर्भःस्याद्यावार्धां लिंगमेव च॥
इत्यचक्रमूर्तिवर्गः॥
इति श्री शालग्राममूललक्षणपद्धतिःसमाप्ता॥
श्रीकृष्णापर्णमस्तु॥



1. *Dhanus*



2. *Parasu*



3. *Dhvaja*




4. *Hala*




5. *Kalasa*




6. *Chhatra*



7. *Musala*




8. *Matsya*



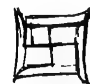

9. *Khadga*



10. *Aksha-mālā*



11. *Vajra*

12. *Svastika*

Characteristic marks on Śalagrāma Stone



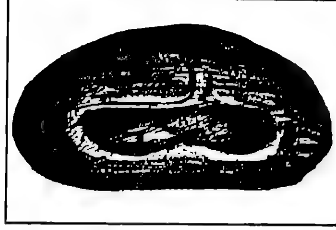












APPENDIX III

शालिग्रामशिलापरीक्षणपद्धतिः

श्राकष्ण गा!पकानाथ प्रणम्य जगता प्रभ।
ग्रंथान्बहु समालोड्य गृह्यतेऽत्र क्वचित्क्वचित्।।
विष्णुना गरुडस्योक्तं।।

शालिग्रामशिलाभेदं ग्राह्याग्राह्यफलं तथा।
द्वारमानं तथा क्षेत्रं मूर्तीनां लक्षणं ततः।।

इत्यादि सर्वमूर्तीनां वक्ष्यामि साधु पृच्छसे।
गंडक्या उत्तरे तीरे गिरिराजस्य दक्षिणे।।

क्षेत्रं तु विष्णुसांनिध्यं सर्वक्षेत्रोत्तमोत्तमं।
योजनद्वादशमितं सर्वतीर्थसमाकुलं।।

तत्र चक्रनदी नाम तीर्थं ब्रह्मादिनिर्मितं।
तस्योत्तरे महाशृंगं मम प्रीतिकरं सदा॥

तच्छायागर्भितास्तत्र पाषाणाश्च खगेश्वर।
तच्चिन्हचिन्हताश्चैव तरवो धरणीतले॥

तरूणामपि पक्षीन्द्र किंचित्कालनिवासिनां।
सर्वास्थिषु भवेच्चक्रं मस्तके स्फुटमेव च॥

एवं क्षेत्रस्य माहात्म्यं मृगपक्ष्यादयस्तथा।
चक्रे नद्युत्तरे मर्त्यो लभते पुण्यमुत्तमम्॥

शालिग्रामशिलास्तोत्रं नानामूर्तिसमन्विताः।
पूजनीयाः प्रयत्नेन चतुर्वर्गफलाप्तये॥

हिरण्यवज्रकीटेन निर्मितश्चक्रमुत्तमम्।
मठं पद्मादिभेदेन चक्रं बहुविधं स्मृतम्॥

जलं स्थलं मठं चैव त्रिविधं चक्रलक्षणां।
मूर्तयो द्विविधा ज्ञेयाः जलजा स्थलजास्तथा॥

जलस्थं कोमलं स्निग्धं वटस्थं परुषं स्मृतम्।
मूर्तयः पुष्टिदा स्निग्धा मोक्षदा परुषा स्मृताः॥

स्निग्धा सिद्धिप्रदा नित्यं सूक्ष्मा दिव्यशुभा तथा।
संतोषदा शीतलांगा वृत्ता सिद्धिफलप्रदाः॥

सर्वसिद्धिकरं श्यामं कृष्णं कीर्तिकरं सदा।
श्वेतं मोक्षप्रदं चैव पीतं धनकरं तथा॥

सुखदं बहुवर्णं च रक्तं राज्यकरं तथा।
मध्यचकं पुत्रपौत्रं यशः श्रीपुण्यवर्धनं॥

कीर्तिदं चारुचक्रं च मान्यदं च सगह्वरम्।
वनमालायुतावापि दारसौभाग्यदायकम्॥

पद्मायुक्तं च सौभाग्यं धान्यधेनुफलप्रदम्॥
जंब्वामलकतुल्याया सूक्ष्मचक्रसमन्विता॥

तस्यामेव सदाकालं श्रिया स हरिः स्थितः।
यथा यथा शिला सूक्ष्मं चक्रसमन्विता॥

तस्यामेव सदा कालं फलाधिक्यं यथा तथा।
क्षीरे वा तंडुले वापि शालिग्रामं निवेशयेत्॥

ग्राह्याधिक्यं तयोः किंचिद्गृण्हीयाद्बुद्धिमान्नरः।
करालं कुलनाशः स्याद्विकरालमरिष्टदम्॥

कार्यं विघ्नकरं तिर्यक्विदिग्वक्त्रं तु शोकदम्।
अधोवक्त्रं पार्श्वचक्रं भयरोगविधायकम्॥

शिरोवक्त्रं पुत्रवृद्धिप्रतिबंधकमीरितम्।
अचक्रं सर्वशून्यं च वक्त्रं चक्रमरिष्टदम्॥

भयदं लग्नचक्रं च स्तेयदं भग्नचक्रकं।
पंक्तिचक्रं पतिं हंति विवर्णं कुलनाशनम्॥

अर्धमंदं धूम्रवर्णं अतिरक्तं च रोगदम्।
मधुवर्णं मध्यफलं हंन्ति संदिग्धवर्णकं॥

स्फुटितं पुत्रनाशं च लग्नोष्टं भुक्तिनाशनम्।
अस्थानभंगदं भग्नं दर्दुरं दुःखदं स्मृतम्॥

स्मायापा निम्नशीर्षा च अतिस्थूला धनापहा।
अतिह्रस्वमपूजार्हं त्रिकोणं बंधुनाशनम्॥

सुकृतघ्नमचिन्हे च स्थाननाशं चलासनम्।
कुलवृद्धिं च नाशः स्यादर्धमुन्नतमीरितम्॥

चित्तदाहदमुष्णं च दग्धं रोगभयप्रदम्।

उद्वेगदायकं रूक्षं छिद्रपृष्ठं च रोगदम्।।
पैशुन्यदं बहुछिद्रं स्फोटमायुष्यनाशनम्।
सकृत्पूजाफलं प्रोक्तं वृत्तमानमथायतम्।।

वृत्तसूक्ष्माष्टमो भाग उत्तमामधमावुभौ।
भागत्रयं कनिष्ठं स्यात् शालग्रामस्य लक्षणम्।।

वामनानामच्युतस्य श्रीधराणां तु वामनम्।
हयग्रीवस्य वाराहे लक्ष्मीक्षेत्रमथापि वा।।

क्षेत्रं नारायणं ज्ञेयमन्येषां क्रमशः स्मृतम्।
कपिलं नारसिंहं तु वामनं त्वतसीप्रभम्।।

वासुदेवं सितं ज्ञेयं कृष्णवर्णं तु वैष्णवम्।
श्यामं नारायणं ज्ञेयं रक्तं संकर्षणं स्मृतम्।।

दामोदरं तु नीलाभं अनिरुद्धं तथैव च।
बहुवर्णमनंतं च श्रीधरं वीरमुच्यते।।

शालग्रामाः समाः पूज्या विषमा न कदाचन।
विषमं त्वेक एव स्यात्समे द्वे न कदाचन।।

न गुरुर्न च मंत्रोऽस्ति न जपो नास्ति भावना।
न स्तुतिर्नोपचारस्तु चक्रांकितशिलार्चने।।

वक्त्रचक्रां शिला यस्य संयुक्तायुक्तलक्षणैः।
स्थिरासनाऽपि सा मूर्तिरुत्तमा सिद्धिदायका।।

अथ मत्स्यमूर्तिः।।

नानावर्णसमोपेता कांश्यवर्णयुतोऽपि वा।
दीर्घाकारयुता स्निग्धा द्वारमध्ये द्विचक्रयुक्।।

चक्रमेकं पुच्छभागे दक्षिणे शबलाकृतिः।
वामे प्रदर्श्यते रेखा मत्स्यमूर्तिः शुभप्रदा।।

अथ कूर्ममूर्तिः

चतुर्धा कूर्ममूर्तिः स्यात्तस्या लक्षणमुच्यते।
कूर्मः स्यादुन्नतः पृष्ठे श्वेतो भागे खुरान्वितः।।

विख्यातो दुर्लभः सर्वैर्मनेप्सितफलप्रदः।
बिंदुत्रयान्विता युक्ता शंखचक्रयुतोऽपि वा।।

दीर्घदक्षिणवामः स्याद्भागे वलयपंचकैः।
भूषिता कूर्ममर्तिः स्याद्दुर्लभः सर्वकामदा।।

अथ वासुदेवादिमूर्तयः

द्वारदेशे समे चक्रे दृश्यते नोत्तरियके।
पूगीफलसमाकारं हर्षं च परिवर्तुलम्।।

पृष्टभागे तथा चक्रं बिंदुनोपरिशोभितम्।
ललाटे श्वेतनागस्तु वासुदेवस्य लक्षणम्।।

रेखात्रययुतो द्वारे पृष्ठे पद्मेन लांछितम्।
कृष्णवर्णः समद्वारश्चक्रभाति समीपगम्।।

अल्पचक्रं भवेत्पूर्वं पार्श्वे चणकपुष्पवत्।
अनिरुद्ध इति प्रोक्तः सर्वलोकैककारणम्।।

वासुदेवो विप्रजनैरुपास्यः पूज्यते सदा।
संकर्षणः क्षत्रियस्य प्रद्युम्नो वैश्यप्रपूजितः।
अनिरुद्धस्तु शूद्राणां पूज्यः सर्वफलप्रदः।।

विप्राणां मूर्त्तयः सर्वाः पूजनीयाः प्रयत्नतः।
क्षत्रियैस्तु त्रयः पूज्याः वैश्यस्य द्वयमेव च।
शूद्रस्येको मते तार्क्ष्य सर्वदा सर्वसिद्धिदा।।

शीरपाणिः।।

सर्वत्र रक्तवर्णः स्यात्पीतनीलाभवर्जितः।

सुवक्त्रो वक्त्रचक्रोऽपि शीरपाणिः शुभप्रदः।।

शिवनाभिम्

एकनाभिः समोपेतो ह्यक्षसूत्रे तु पार्श्वके।
कूर्माकृतिरधोभागे लिंगभागो खुरान्वितः।
शिवनाभिरिति ख्यातो भुक्तिमुक्तिफलप्रदः।।

सर्ववर्णैः सुसंपूर्णः प्रतिमाः सर्वदेवताः।
लिंगान्यन्यापि पूज्यानि मुनिभिः कल्पितास्तथा।।

अभक्ष्यं शिवनिर्माल्यं पत्रं पुष्पं फलं जलम्।
शालिग्रामशिलास्पर्शं वदनं पूजयेत्सदा।।

शालिग्रामशिलापरिक्षणापद्धतिः समाप्ता।
श्री मध्वांतर्गत सीतरामचंद्रार्पणमस्तु।।

KALPATHARU RESEARCH ACADEMY

BANGALORE

The Kalpatharu Research Academy, established in 1981, was inaugurated by the then Minister for Tourism and Civil Aviation, Government of India. It has strided across the horizon of indological research and publication with giant - steps since then. An institution dedicated to the cause of preservation of ancient heritage in India, it has encouraged research in the fields of Agama, Veda, Tantra, Jyothisha, Mantra-sastra, Vastu, Yogā, Silpa, Ayurveda, etc.

Among its prestigious publications (numbering more than fifty till now), are six Vols of **Pratima-Kosha**, Twelve Vols of **Agama-Kosha**, Three Vols of the **Art and Architecture of Indian Temples**, and several Koshas like **Ganesha-Kosha**, **Lalitha-Kosha**, **Navagraha-Kosha**, **Oshadhi-Kosha**, etc.

The Academy has plans of undertaking intensive research in the field of Veda and Vedanga, and intends publishing **Bharatiya-Samskriti-Sarvasva-Kosha,** an encyclopaedic work in several volumes dealing with all aspects of Indian Culture. It seeks to promote education, culture, science, art, and learning in all its branches. The approach will be broad-based and multi-disciplinary.

An extensive, comprehensive and specialist reference library has been built up, to assist the research workers engaged by the Academy, and also other workers in the indological disciplines. A valuable collection of palm-leaf manuscripts relating to Veda, Vedanta, Vedanga and allied subjects has already been made; the collection work is continuing.

The Academy has been running a Guru-Kula type of Institution, on ancient lines to impart Vedic education to selected boys in a rural-set-up since 1988.

The intention of the Academy is to develop as a national centre for higher learning in Veda and Vedanga and facilitate the founding of a unique Sanskrit and Vedic University of national and international stature.

This publication is the Fifty-Second of its achievement in this field.